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Arthur Foote

THE TYROLESE MELODIES

No. 1	The Swiss Boy	Der Schweizerbue	No. 7	The Tyrolese War Song	Der Tyroler Landsturm
2	The Alpine Hunter	Der Alpen Jager	8	When the Maten Bell	"Wann i Morgens früh"
3.	Says she says he	"Sagt er"	9.	The Hunters Song	Das Schüzenleid
4	The Spring Time	Die Frühlingseit	10.	Was it at one or two	"War's vielleicht"
5	The Chamois	Die Gamsen	11	The Village Lay	Lauterbach
6	Hither, Neighbours	Allenk Nachbarsleuten	12.	Up to the Alps	"Auf die Alm"

Arranged for One or Four Voices with an Accompaniment for the Piano Forte by

I. Moscheles

London published by Willis & Co. 35 St. James's Street and 7 Westmorland Street, Dublin

THE TYROLESE FAMILY.

Respectfully Dedicated

Ent.d Sta. Hall: *To Her Serene Highness* Vol 1. Price 15/-

The Princess Esterhazy.

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THE TYROLESE MELODIES.

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Felix Rainer
Anton Rainer
Maria Rainer
Joseph Rainer
Franz Rainer

35 Foley Street, London
June 23rd 1827

Attested by
R. C. Bowler
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THE TYROLESE MINSTRELS.

The Inhabitants of the Tyrol* are known, to all those who have had an opportunity of visiting that delightful country, to be of a cheerful, open-hearted, equable disposition; realizing, in every acceptable attribute, the picture of a race created for and enjoying the purest blessings of rural life. Undisturbed by the cares of modern society, and destined only to cultivate their fertile soil, they seem invited by their parent Nature, appealing to them through her manifold echoes on their hills and in their valleys, to vent the joyful feelings of their blameless minds in songs so truly pastoral, that even the greatest composers and writers on music, of all times, when desirous of imitating rural character in their works, have not disdained borrowing the strains of the Tyrol to assist their aim. The appellation of *Songsters of Nature*, therefore, may justly be bestowed upon many of the Tyrolese, but a particular degree of attention is due to the family of *Rainer*, now in London, who are gifted with so peculiar an accuracy of ear for music, that although they have no acquaintance with that delightful science (with one limited exception),† nor even a knowledge of the notes, their united performances are so effective and harmonious, that the pieces sung by them may bear a comparison with the most regularly constructed glees. Of these extraordinary persons, five in number, Maria, Felix, Anton, Joseph, and Franz Rainer, as it is presumed a short biographical notice may be acceptable, the following particulars are offered as undoubtedly authentic, the facts of the statement having been received immediately from themselves.

They were born in the Tyrol, in the village of Fügen, which is situated in the Ziller Valley *(Zillerthal)*, where their father was, like many of his countrymen, a reputable cattle-dealer; and where their parents, two brothers and two sisters still reside. From their infancy the subjects of this memoir were accustomed to catch by ear the popular airs of the peasantry, and used to attract their friends and neighbours around their cottage door when they sang, with their sweetly-accordant voices, their cheerful national melodies, delighting their unsophisticated hearers with the harmonious stores they had acquired. It may well be supposed that, as they grew up, their audiences did not diminish; nor did admiration fail to follow them when, occasionally traversing the country in their father's trade, they gave their countrymen, from time to time, a musical treat on the farther side of the valley.

The first person, however, of any distinction, whose notice and patronage became of consequence to their talents, was the Count Dönhof, who lived in their vicinity. On birth-days and other festivals, this worthy and kind-hearted nobleman used to send for them to his chateau, where he would listen to them with delight, and encourage them by his advice to learn the rules and properties of music; but for this their father would not grant permission, as he alleged that he wanted them for his business, and had no other intention for them than that of their following the wonted rural occupations of the family: moreover, the unavoidable expense would have been, with him, a material object. His determination was therefore entirely against the adoption of what seemed to him so unfitting and erratic a pursuit. From this point it would perhaps be preferable that the

* "*Tyrol*, a princely county of Germany, in the circle of Austria; bounded on the North by Swabia and Bavaria, East by the duchies of Saltzburg and Carinthia, South by Italy, and West by Switzerland. Though a mountainous country, the valleys are fertile in corn and wine; and it has an excellent breed of cattle. It likewise yields salt, all kinds of ores, and various sorts of precious stones. The principal rivers are the Inn, Adige, and Eysach. The country is divided into three parts—the Tyrol, properly so called; the principality of Trent; and the principality of Brixen. Inspruck is the capital."—*Walker.*

† *Felix*, the elder brother, has a little knowledge of music. The Melodies, Nos. 5, 9, and 11, in this collection, are of his invention, *(The Chamois, The Hunter's Song*, and *The Village Lay)*. No. 12, *("Up to the Alps!")* is considerably altered from the original by him. They were all, for the first time, noted down for him by Mr. Moscheles. The words also of several of the pieces are his own.

narrative should be submitted in their own simple but expressive manner (translation being allowed for), as it came personally rendered to the Editor, in ready compliance with his request. Of the period spoken of, "All we learned," say they, "at that time, was at our winter school, reading and writing German; while our hours generally, either of business or leisure, were, more or less, unfailingly accompanied by our peculiar songs. In this state we continued, happy to see all our connexions around us, and little thinking we should ever wander through the world as Minstrels, until the year 1809, when the terrible war, which devastated the Tyrol, visited our native valley.*

"As all who could bear arms eagerly assembled to encounter the invading foe, we (the four elder brothers)† hastened to serve under the orders of our brave and heroic *Hofer*.‡ This was a trying juncture for our poor parents. Our two younger brothers, Joseph and Franz, at that time nine and seven years old, were running wild and terrified about the mountains, almost lost to their wretched family, and only reappearing when the storm had partially subsided, and a fearful sort of quiet took place of the once happy peace to which we had been accustomed. Our father's house had been three times devoted to plunder, and what our brutal enemies could not carry away they ruined and destroyed. Many of our surrounding villages were devastated by fire and sword with unsparing cruelty; among which the following places particularly suffered:—Fomp, Schleters, Zirl, St. Margarethen, Kiesdorf, and the fine market town of Schwatz. Every preparation was made for burning our village, the combustibles being laid for that purpose, when *Batten*, our father, as principal of the parish, and our reverend old pastor, *Von Waldreich*, humbled themselves before their persecutors, and implored upon their knees for it to be spared. It was through this intervention, and the offer of the latter (that worthy and venerable man of seventy-five) to become the hostage for our enforced obedience, that the place was ultimately saved. At length, in the autumn of 1809, peace was proclaimed, and we again came under the government of France. We were now obliged to endure—we who had been the devoted defenders of our country—the being stigmatized as *rebels;* and every mind, amid its unimaginable bitterness, was turned towards the condition of our leader, poor *Hofer*, and his expected fate. He desired us to return to our homes in peace; and we did so, with bleeding hearts. His foes offered him his life and pardon, if he would confess himself a rebel against their authority; but he was above all disguise of his patriotic feelings, and never would yield to the demand. He sought to conceal himself awhile in a cottage of the Alps; where, to our unspeakable grief, he was betrayed and delivered up to the enemy, who brought him to Mantua, where he was shot.§ After these shocking events, we laid aside our arms, and again joined in our usual avocations with our family; but met with severe difficulties in this our now sad condition, inasmuch as we had not only to provide for ourselves, but also for all those unfortunates, to whom our father had extended the shelter of our roof. After the lapse of a few years, when the Tyrol began to recover itself a little, we four brothers went to visit the neighbouring territories of Austria, Saxony, and Prussia, extending our tour even as far as the Hanoverian dominions, in our business as cattle-dealers; but even when farthest from our own country, surrounded by new influences and varieties, the affections, reared in our common home, would seek incessantly that medium of expression to which they had been habituated, the sounds we had brought from our native valley, the wild music which had become, as it were, inseparable from our nature.

* The Tyrol was overrun by the French and Bavarians in 1805; and, by the treaty of Presburg, was ceded to Bavaria. In 1809, it was formally ceded to Italy; but, in 1814, was restored to Austria.

† *Felix* and *Anton*, now in London, *Johann* (the eldest of the family), and *Simon* (his next brother), who remain at home.

‡ *Andrew Hofer*, commonly called *Sandhofer*, or *Sandwirth*, he being, in his usual avocation, an Innkeeper.

§ "With all his faults, all his irresolution and contradictory conduct, when we reflect that *Hofer* was a simple, unedneated village Innkeeper, who opposed for some time with success the enormous power of France and Bavaria, with an army of undisciplined peasants, we cannot contemplate his conduct without astonishment and admiration. It is true that his name will not occupy a conspicuous place in the page of general history; but in his own country, by those who knew, and could estimate his merits, as well as by those who had experienced his power or his kindness, it will never be forgotten. By his companions and countrymen, he was regarded as the hero, the saviour of his country. His faults were forgotten in his victories; and his name is never mentioned in the Tyrol, at this day, without tears of grateful affection and admiration. A simple tomb has been erected to his memory on the Brenner, at a short distance from his own habitation; it contains no other inscription than his name, and the dates of his birth and death. The record of his actions is left to be transmitted, as it doubtless will be, to the latest posterity, in the popular stories and rude ballads of the mountaineers, who love and revere his name as a model of disinterested loyalty, and devoted attachment to his native land."—*Hall's Life of Andrew Hofer.*

"About the year 1815, at the time when the French lost their possession of the Tyrol, and we regained our old liberties under the restoration of our beloved government of Austria, we heard that the Emperors of Austria and Russia were to visit the Tyrol, on their way to the Congress of Verona. As the Count Dönhof knew the Monarchs were to pass through the Ziller Valley, and expected them to repose a short time at his chateau, he naturally desired to offer to his distinguished guests all the gratification within his immediate power. Knowing that we were all at home, he sent for us, and told us to practice, very thoroughly, the best of our songs. His wish was, that, during the short time of the Emperors' stay at the chateau, we should keep concealed in one of the saloons, where, at a given signal, we were to begin to sing. We studied as hard as possible, under the kind guidance of the Count, and looked forward with mingled pleasure and anxiety to the day when we should not only see the two Monarchs of whom we had heard so much, but administer to their amusement by our songs. At last, when their majesties had passed through the festivities prepared for them in the village, and had entered the chateau, we took our appointed stand, and, at the signal agreed on, began to sing; though we were very timid and diffident as to the effect we might produce. This fear, however, soon gave way, as we noted the expression of pleasure that overspread the countenances of the royal guests, which we had been so placed as to be enabled to see. When we had sung two songs,* Alexander sent for us, and after we had kissed his hand, he said, in broken German, "You must come and see me in Petersburgh, where I shall cause you to be taken care of, and where you shall find a good reception." We thanked him in the best manner we could, and our Emperor then asked our names. Both the Monarchs then began to talk French, and we retired to our former post. This formed our first determinate inducement to make an attempt to travel as Minstrels; to which, after the departure of the Emperors, we were still further encouraged by the Count.

"We finally persuaded our father to give his long-withheld permission; but, not being able to compass the settlement of our arrangements about our cattle-dealing before 1823, we did not set out from home until the autumn of 1824. Our sister Maria,† whom we felt to be so necessary to our chances of success, was, after much family debate, confided to our general care, and became one of our adventurous party. We journeyed on foot, and had each with us a bundle with our clothes. (Our dresses were of our own making, and those, when afterwards worn out, were replaced by others of the same fashion, made entirely by our own hands).‡ We intended going through Bavaria, Saxony, Prussia, and Poland, to Petersburgh, to remind the Emperor Alexander of his promise: but sometimes, when considerably advanced on our road, we felt timid even to despondency. We thought we might not, perhaps, see the Emperor at all;—he might have forgotten us poor Tyrolese, and what was then to become of us? In this comfortless mood, we sat many an evening together, without speaking to each other; each of us wishing to be again at home, but neither would be the first to confess it, or venture to propose a return. We, however, arrived at Regensburg; and had already seriously intended to retrace our steps, when we met with a friend of the Prince Thurn and Taxis, who promised to introduce us to the notice of that distinguished personage, which he did on the second day afterwards. The Prince received us in a very condescending and friendly manner, praised our singing, and inspired us with new courage; saying—"It is but the beginning of every thing which is found difficult: be assured that eventually you will prove successful." We cannot forget how thankful we ought to feel towards the Prince for advice so opportunely given, and which has proved itself to be so true. He introduced us to Count Simsheim, who asked us to sing at his house; and in this way we became acquainted in Regensburg, where we remained a fortnight, as we did very well. From thence we went to Baireuth and Bamberg, and, as we liked Bavaria very much, we postponed our journey to Petersburgh, and went instead to Nuremburgh, Anspach,

* No. 4 and 12 of the Melodies. "*The Spring-time*," and "*Up to the Alps!*"

† *Maria Rainer* is married, and has two children, who remain at home. Her husband's name is *Wildauer*. It is not the custom in the Tyrol, for the family name of the female to give place, on her marriage, to that of her spouse.

‡ His Majesty, on the performance of the Tyrolese Family at Windsor, was much pleased with their picturesque costume; and, in accordance with his well-known liberality, presented them with an order for new and handsome dresses to be executed at his expense. The suits are now completed; the work, with the exception of the ornaments, having been done by the RAINERS themselves.

Würzburg, Aschaffenburg, and Franckfort on the Maine. We succeeded every where. We found hospitable people, and earned enough money to enable us to save a little in every place we visited. We then proceeded through Darmstadt to Manheim; where we had the honor to sing before the Grand Duchess Stephanie, who gave us a letter to her mother-in-law, the Margravine of Baden, at Carlsruhe. After stopping at Heidelberg, we arrived at Carlsruhe, where we delivered our recommendation to the good old Margravine, by whom we were presented to her daughter, the Queen of Sweden, who, as well as the Margravine and the Grand Duchess Stephanie, impressed us with a deep sense of gratitude for the affability and kindness with which we had been received. Her Majesty promised, moreover, to recommend us to the King, Maximilian Joseph, of Bavaria, who was expected to come to Baden-Baden in July.

"We cannot describe our feelings when we sang, by desire of the Grand Duke of Baden, at the Theatre of the Court. It was *our first appearance on any stage.* The house was exceedingly full, and all the illustrious persons composing the Court sat in the boxes close to where we stood. In our anxiety, we began our song a little too high, but still we got through it pretty well; and, when we had done, we were not only applauded by the whole house, led by the Duke himself, but vehemently encored. Our timidity was then dispersed, and we sang our succeeding songs as if we had been accustomed to the stage for years. The Director of the Theatre added to our stock of credentials a very satisfactory declaration in our favor,* and, after a fortnight's stay, we left Carlsruhe in high spirits, to proceed to Strasburgh. After stopping at Strasburgh, where we had every reason to account ourselves fortunate, we went to Baden-Baden. The Court of Carlsruhe had, it seems, highly recommended us, for we had been but a few days in the place, when, on the birth-day of the Queen of Bavaria, we were sent for by the King. We sang in the New Saloon of the Court, where His Majesty gave a grand banquet; and in the evening we were called to Selach (about an hour's journey from Baden), where, at her country seat, the Queen of Sweden had prepared an entertainment for her Royal sister. The Crown Prince and Princess of Prussia, who had come to Baden to see the parents of the latter, were present on the occasion. The late King of Bavaria was so merry that he sang with us the song of "*Wann I morgens fruh.*"† He then introduced us to his son-in-law, the Crown Prince of Prussia, who was very kind and condescending, and expressed his desire that we should visit Berlin. The King of Würtemberg also, who was then passing through Baden, heard us at the Grand Duchess Stephanie's. After we had received favorable testimonies from all these high personages, we departed for Stutgard, where we stayed a fortnight, meeting with great success, and had the satisfaction of seeing that the public journals spoke highly in our behalf. This was in 1825. Intending to proceed to Munich and Tegernsee, to which latter place the King of Bavaria had invited us, we wrote home from Stutgard to beg that our parents would meet us at Munich, if their health would permit. We wished this the more, as our mother had never been out of the Ziller Valley, and had never in her life seen a town; not even Inspruck, which is but five German miles from our valley.‡ After having passed through Tübingen, Ulm, and Augsburgh, we met our parents in Munich; and the joy of our meeting we will not pretend to describe. Our father could but utter slowly, "my children!" and both parents wept with joy. We remained a week with them in Munich, to show them the town, and then went to Tegernsee to attend upon the King, who made us stay there a week. We then returned home to our own valley, where we had the satisfaction of collecting all our family around us, to share in the happiness we enjoyed. A year had elapsed since we had left home, and we intended now to rest ourselves a little, and to learn or combine new songs for our second and much more extended journey into foreign countries.

"We left the Tyrol in November, 1825, and again purposed going through Austria, Silesia, and Poland to Petersburgh. Accordingly we went to Linz (where our Count Dönhof then happened to reside), and from thence

* *The Rainer Family* take constantly with them, in their progress, a book of entries or written testimonials, in which every director or principal of the public establishments at which their performances take place, sets down his testification of their degree of success while under his cognizance. We hardly need to add, that its pages present an undeviating series of gratifying evidences in their favor, of no ordinary kind.

† No. 8 of the Melodies. "*When the Matin-bell is ringing.*"

‡ A German mile is about five English: rather less.

to Vienna, where we sang twice in the Joseph-Städter Theatre, and made a long stay. It was here that we received the news of the Emperor Alexander's death, which compelled us again to alter the plan of our journey. The expectation we had indulged of singing again before our own Monarch at Vienna, was also frustrated, by reason of the affliction of the good Francis for the death of his father-in-law, the King of Bavaria, and that of Alexander, his friend and ally. From Vienna we proceeded by Presburg and Brünn to Prague, where we were under great obligations to the Prince Kinsky, and Count Clam-Gallas. We performed also at the request of the Prince Bentheim, General Count Klebelsberg, and many of the Bohemian nobility at Färber-Insel, one of the pleasant Islands of the Moldavie. We then went to Dresden, and sang four times at the Theatre of that Capital, before all the Royal Family of Saxony, with great applause. Our next removal was to Töplitz, which was then very fashionably attended. The King of Prussia heard us three times in the Theatre, and was pleased to ask us himself if we did not intend visiting Berlin. We said we wished it very much, but merely waited to know his pleasure. He told us that, if we went to Berlin, we should address ourselves to Prince Wittigenstein, who would direct us what to do. We have here to note that it was at Töplitz we became known to the English Earl Stanhope, who strongly advised us to go to London, and gave us letters of introduction to assist the recommendation, with much good advice how to conduct ourselves when there. Accordingly we determined upon a visit to England, but we went previously (after a fortnight's stay at Töplitz) to all the principal Baths, Carlsbad, Franzensbrunn, Eger, Hof, and other places of eminent resort in Germany; having uniformly good concerts, and meeting with unabated approbation. At this season we found every where many distinguished personages, but especially at Carlsbad, where our performance attracted fifteen Princes, and a great number of the first nobility. In Altenburg we met with a particularly gratifying reception, and obtained the valuable acquaintance of Rath Brimmer, whom we may well call our Altenburg father! We next appeared at Leipsig, where the consul of Weimar, Mr. Kustner, invited us, in the name of the Grand Duke, to go to Weimar. After a productive concert at Naumberg, we arrived at Weimar,* where we sang at the Theatre three times. We there met our countryman, the distinguished actor *Seidel*, who composed for us two new songs, "*Der Alpen Jäger*," and "*Der Tyroler Landsturm*;" which he took great pains in teaching us to acquire, kindly presenting us with the manuscripts, and vesting, at the same time, the copyrights in ourselves. † The particular friendship we experienced from the Countess Henckel, Ottilia Von Göthe, Mrs. Von Heigendorf, the Stage-director Strohmeier, Mrs. and Miss Von Bowitsch, and our dear *Seidel*, cannot be here passed over without grateful mention.

"We subsequently travelled through Erfurth, Gotha, Rudolstadt, Jäna, Merseburgh, Halle, Dessau, and Magdeburgh; at all which places we made successful halts, and reached Berlin in November, 1826. There we made the agreement with Count Brühl, Director General of the Royal Theatres, to sing four times at the King's Opera House, and waited upon Prince Wittigenstein, who announced our arrival to the King. We had already received an invitation to sing before His Majesty, when, unhappily, on the appointed day, the accident occurred, by which the King fractured his foot, and the expected honor was thereby lost. We, however, sang at the Duke of Cumberland's, in presence of the Crown Prince and Princess, and their brothers, the Princes Carl and Wilhelm. We also became acquainted in Berlin with the celebrated Miss Sontag; that brilliant acquisition to the musical world, of whom it would seem difficult to say too much in praise. A curious contrast was offered to our auditors at an evening party, where we gave our Tyrolese Melodies in our simple way, and Miss Sontag, with her incomparable endowments, sang the most difficult airs; combining all that education and science could effect with the powers of her glorious voice, so as to exhibit the very perfection of art. Of this highly gifted young lady, whose amiable demeanor is as delightful as her matchless singing, we are proud to say that we often visited her, and that she gave us several handsome presents for remembrance. After our performances at the King's Theatre, we sang five times at that of the Königstädter. We were equally well received at both

* *Weimar*, the distinguished residence of the illustrious Göthe, now in his 88th year. There lives also the celebrated composer *Hummel*.

† No. 2 and 7 of the Melodies. "*The Alpine Hunter*," and "*The Tyrolese War Song*."

houses, and were much elated by the praise afforded us by the public journals, which, in Berlin, had acquired a character for rigour in no small degree.

" We should not omit to state that we were particularly favored with the kindness and patronage of the Prince of Solm, during our stay in Berlin, where we remained seven weeks; in the course of which we went twice to Potsdam (the King's favorite summer residence), and also to Spandau,* giving concerts in each place. At Stettin, our performances were honored with the presence of the Deputies of Pomerania, at that time assembled in the town, which rendered the scene very splendid and gratifying. We then went by Rostock to Schwerin, having concerts at all the places we passed through on the journey. At the latter city, we sang three times at the Theatre before the Hereditary Grand Duke, and from thence travelled through Wismar and Lübeck to Hamburgh, where we had a very well attended concert in the *Hall of Apollo*, and sang three times at the Theatre with equal success. Nothing could exceed the hospitality and friendliness of our reception at Hamburgh; it was, in every respect, generous in the extreme. There we took fresh letters of recommendation for England, and gathered all the best advice needful to our preparations for this new stage of our undertaking. Among the kind individuals to whom we owe so many advantages, we cannot refrain from mentioning Mr. Parish, Mr. Adolphus Embden, and the eminent professors of music, Methfessel and Cornet (the latter our countryman and first tenor of the Hamburgh Opera House).

" After the fatigues of a sixty hours' passage, we safely arrived at the Custom-house Stairs, and found ourselves at last in London; where the natural apprehension we had been led to entertain, of our exciting too boisterous a notice by our strange appearance, soon entirely subsided, and we ventured to take our way through the streets, without any other inconvenience than the rather vivacious attendance of a numerous troop of boys. Indescribable is the impression which we received by the sight of the British Metropolis, as its magnitude and seemingly inexhaustible variety progressively opened upon our view! In our subsequent surveys, the finer and more open parts of the town not less astonished us by their superiority of aspect and convenience than by their immense extent; the parks, and their contiguous buildings, in particular, calling forth our especial admiration. But what shall we say of the unbounded goodness and liberality which, since our appearance in this great city, have honored and encouraged the humble efforts of the stranger Minstrels beyond their most sanguine expectations? Kind hearts will appreciate for us the sentiments we so imperfectly express; but never shall we be able sufficiently to evince the gratitude we owe to the illustrious and noble characters, who have deigned to regard us with so much condescension and generosity, or the feelings with which we offer to our many excellent friends, and the British public in general, the heartfelt assurances of a mingled thankfulness and respect, which, however subjected to the power of time or distance, can never pass away."

The Tyrolese Brothers, with their Sister, arrived in London in the month of May, 1827, when they forthwith profited by the high protection bestowed upon them by the Prince Esterhazy; while, in aid of their professional arrangements, Mr. Moscheles (to whom they had brought letters of introduction) was assiduous in promoting, by every means in his power, the object of their expedition. They were, without delay, assisted in making themselves known to the Nobility, and the leading amateurs and professors in musical society, through their singing at parties of the first class, and by a private Concert (patronized by the Prince Esterhazy and several distinguished characters), preparatory to the appearance of the Minstrels in public, which took place at the Egyptian Hall, on the 26th of May; where the impression in their favor was of the most decided kind, and where they soon commenced their daily performances, which have been ever since attended with increasing popularity and success.†

* The fortress of *Spandau* is of great importance, it being the place of reception and confinement for all state criminals, the punishment of death not being awarded in Prussia.

† We are happy to state here, with reference to several inquiries on the subject, that the proceeds of the performances of the RAINERS are received entirely by themselves. Whatever professional assistance they may have found necessary in London, has been cheerfully extended to them without remuneration. Every prospect is thus afforded them of securing a competent provision for the future, when (having fulfilled their present intention of making the tour of the British dominions) they shall have returned to their family in the *Zillerthal*.

Her Royal Highness the Duchess of Kent was pleased to order their attendance at Kensington, where they received the most gratifying proofs of Her Royal Highness's approbation, with that of the young Princesses Victoria and Feodore, and shortly afterwards they were honored by the gracious commands of the King, to sing before him at Windsor; where His Majesty's satisfaction was shown, not only by a handsome present, personally delivered to the elder brother, but by the immediate desire for a repetition of their performance on the following day. They also formed a prominent attraction at the splendid *Fête*, given by the Horticultural Society, at Chiswick; and were received by an immense audience, with enthusiastic applause, on their first appearance on an English stage, upon the occasion of Mr. Sapio's Benefit, at the Theatre Royal Covent Garden. Mr. Moscheles, with whom the Rainer Family were in intimate communication, thought it an interesting task to note down, for the first time, and very minutely, their Melodies, with the original words, preserving even the peculiar dialect and *patois* of the place of their abode: and he has published Twelve of the Pieces so written, introduced in a Divertimento for the Piano-forte. The popular wish to possess a lyrical adaptation for the voice, of productions so truly original, and to which the circumstances attendant on their progress to this country have afforded a more than ordinary claim for remembrance, has induced the publication of the present work; the Music of which has been also arranged by Mr. Moscheles: the whole of the former selection being herein re-edited, with the addition of English words.* As the pieces now appear, they may be sung either by a single voice, or in conjunction with others; which, in the style of Glees, will imitate, or approach, as far as is possible, the effect of their united performance by the Tyrolese Minstrels; whose wild but harmonious execution of those, their native Melodies, has every where elicited such unanimous admiration.

All writers on the music of Switzerland have observed upon the difficulty of committing to paper the songs which, heard among the mountains, have possessed so indescribable a charm. Their great peculiarity lies in the unusual proportion of passages that carry with them neither words, nor inherent meaning; but which are devoted merely to the unfettered play of the voice among liquid sounds, best calculated, as it should seem, to develope its characteristic powers, and, in the wild and pleasurable exercises of the singers amid their native hills and dells, to reach "the cave where echo lies," and invite her to her wonted share in the burthen of the song. "The Goatherd of the Alps," says Professor Wyss,† "free as the air he breathes, runs through the gamut at a breath, and, with a firm and powerful voice, calls up the sweet reverberations of the rocks by which he is environed. Without being restrained by rules to which he is a stranger, and which would but impede the spontaneous effusions of his soul, he prefers those tones that fancy inspires, and which his organs seem to have the natural gift to modulate. He rarely repeats them in a manner exactly the same, even if solicited so to do. Inspired by the scenery, and the circumstances by which he is surrounded, and guided by a kind of instinctive talent, he creates new sounds, and new modulations, and varies his melody without being conscious that his song is beyond the rivalry of art."‡

Ebel§ imagines that the rude idyls which form the themes of the mountaineers were subsequent additions to the airs, and we have every reason to think the general supposition correct. Their subjects, like the primitive kind of life in which they have their origin, are found to include but little variety. The pictures they present are naturally few and simple:—the shepherd-boy, who leads his cattle to the stream and to the uplands with

* It is necessary here to state, that the *copyright* of *The Tyrolese Melodies*, as arranged and Sung by the Rainer Family, has been purchased of them, by Mr. Willis.

† *Vide* an article on the Swiss national music, in that useful and pleasing publication, *The Harmonicon*, for July, 1827.

‡ The term given to this peculiar warbling of the voice, is *jodeln* or *yodlen*, and it is not a little expressive. The vocal compass necessary to constitute a good *yodler* is great, and this advantage the Rainers possess in an eminent degree. The practice, which must be acquired in early youth, and which powerful organs only can effectually achieve, consists in abrupt, but not inharmonious transitions from the tones below the break of the voice to those above, and from above to below: it is a wild interchange of sounds of the *tenor* or *gutteral* kind with those of the *falsetto*, only slightly influenced by the leading *time* or *admeasurement* of the particular air of which the *yodle* is made a part. When assisted by secondary voices, the accompaniment of the latter is more easy and flowing at some times than others, as the following Melodies occasionally show. Mr. Moscheles, in illustration of this singular species of music, has noted down a specimen of the *jodeln*, as given by one of the Tyrolese brothers in their public exhibitions.—See page 9.

§ Vide *Tableau des Peuples Montagnards de la Suisse.*

the dawn—the shepherd-maiden, who looks for him on the hill—the chamois-hunter and his companions—their outset, their sport, and their return—the home affections of the cottage circle, and the native peace of the beloved valley—these, with the occasional joyousness of a festival, and the sweet songs, the tuneful horns, and the responsive echoes of the mountains, form pretty nearly the round of the poetry of the Tyrol. We now and then, however, find some of their pieces to be not without a *tinge*—a *patois*, we may say, of *imagination* as well as dialect, which a translator will notice only to avoid. We must not mistake it for grossness; for there is intentionally none. Nothing can be more characteristically blameless than the songs of the Tyrol; but there is here and there a fall below mere rusticity—a puerility, which, however it may attest the locality of the germ, leaves the scentless flower unworthy of a place in the selected wreath.

Wherever this has been the case with any of the subjects of the collection before us, though the necessary privilege of a translator has been assumed, the song has been nevertheless framed upon some component idea of the original, which it is hoped will secure its recognition and acceptance.*

To those who have heard the simple but energetic strains of the Tyrolese, little appeal need be made by any one who has had to encounter the task of English adaptation, on the difficulty of giving to the more erratic passages (i. e. the *jodeln*, of which they are full) any fixed syllabic accompaniments, with which the eye and ear can, on behalf of good taste, be mutually satisfied; but, in extending that appeal to others, the remarks herewith submitted may be offered as a necessary explanation.

The choice, at the best, seemed only to lie between (1) the filling up those passages with the old burthen of our English ballad-strains from all time downwards, (2) the overlaying them with words, or (3) giving to a certain odd admixture of vowels and consonants some practicable form for adoption by the singer, who might prefer so to imitate (as far as possible) the wild but characteristic warble of those "*to the manner born.*" The *first* of these modes might, it is true, have sufficiently indicated all the simple hilarity of the originals; but it must have shown "*somewhat too much*" of *that* which, even in a confined degree, is now considered almost inadmissible to the music-room; and the *second*, in substituting, generally, metrical sentences for merely playful sounds, would have rendered the Melodies throughout unnecessarily difficult to sing, owing to that positive want of pliancy in our language for musical adaptation, which all must have felt who have essayed lyrical translation in any material degree. In either case, they would have been any thing but *imitations* of the strange continuous modulations which occupy so large a portion of the songs of the Tyrolese. The *third* medium, though it might attempt similitudes, than which no better could be framed, could yet pretend no affinity with translation at all. Nevertheless, for the guidance of the singer, Mr. Moscheles has shown, by the insertion of lines constructed upon this latter principle, *where* the primitive "*jodeln*" wholly engages the voice. Finally, as the best collateral means that could be pursued with regard to the adaptation, words have been attached to some of these anomalous burthens,† while to others‡ a choral accompaniment is given, as similar in association either of words or sounds (the requisite euphony considered), as the national differences of habitual enunciation, and the extraordinary construction and character of the music would allow.§ A choice is thus offered to the performer for the adoption of which ever mode he may prefer.

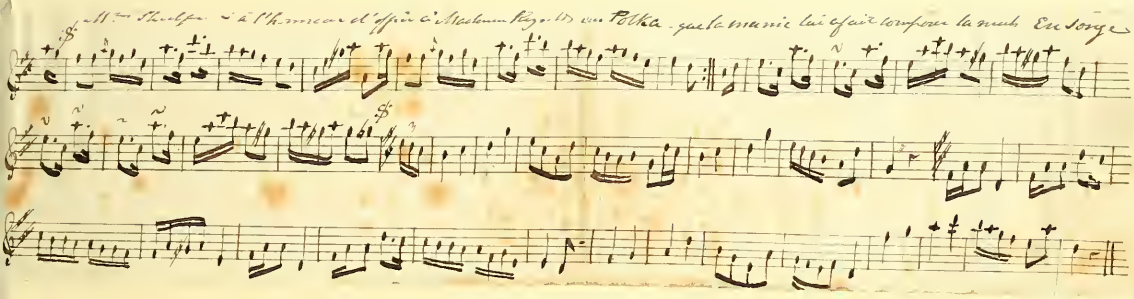
The Translator of the *Tyrolese Melodies* begs leave only to add, that they have been prepared for the press in much haste, and subjected to some unavoidable disadvantages. It is with the sincerest deference that he commits his humble work to the public eye, asking, on its behalf, the indulgence which he is every way sensible he requires, but in which he cannot help feeling that he may venture respectfully to confide.

WILLIAM BALL.

* The German scholar will perceive an instance of this in No. 11, *The Village Lay*, where the thought expressed in the second verse, has been taken as a frame-work for the whole song.

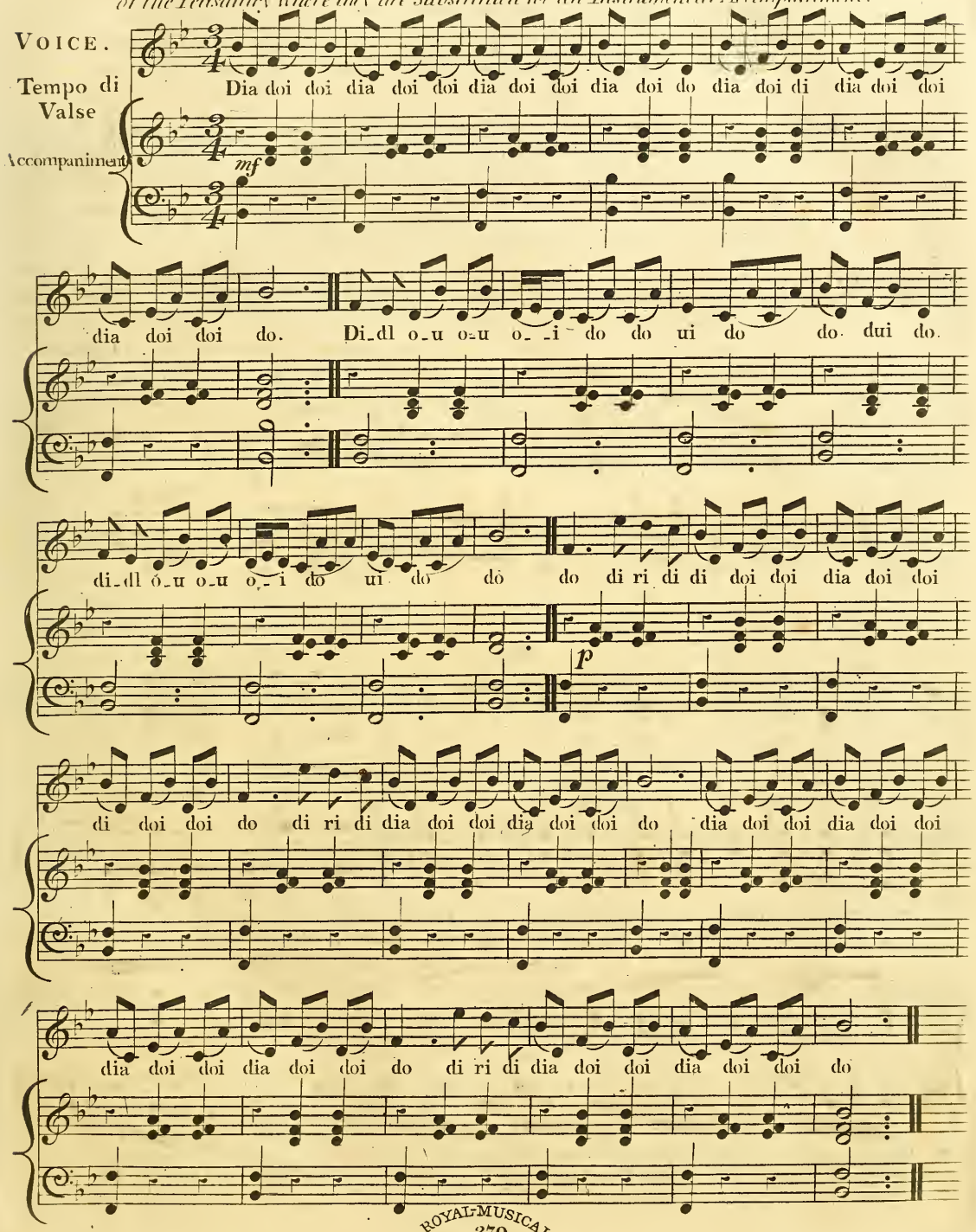
† *Note* A. Vide Nos. 3, 4, 5, 6, 9, 10, 11. ‡ *Note* B. Vide Nos. 7, 8, 12. § *Note* C. Both these mediums have been resorted to in No. 2.

Printed by James Bullock, Lombard-street, Whitefriars, London.



Specimen of the mode of Singing called **JODELN**, *among the Swiss & Tyrolese.*

Passages of this kind are frequently Sung by a Single Voice and are introduced in the Glees of the Peasantry where they are Substituted for an Instrumental Accompaniment.

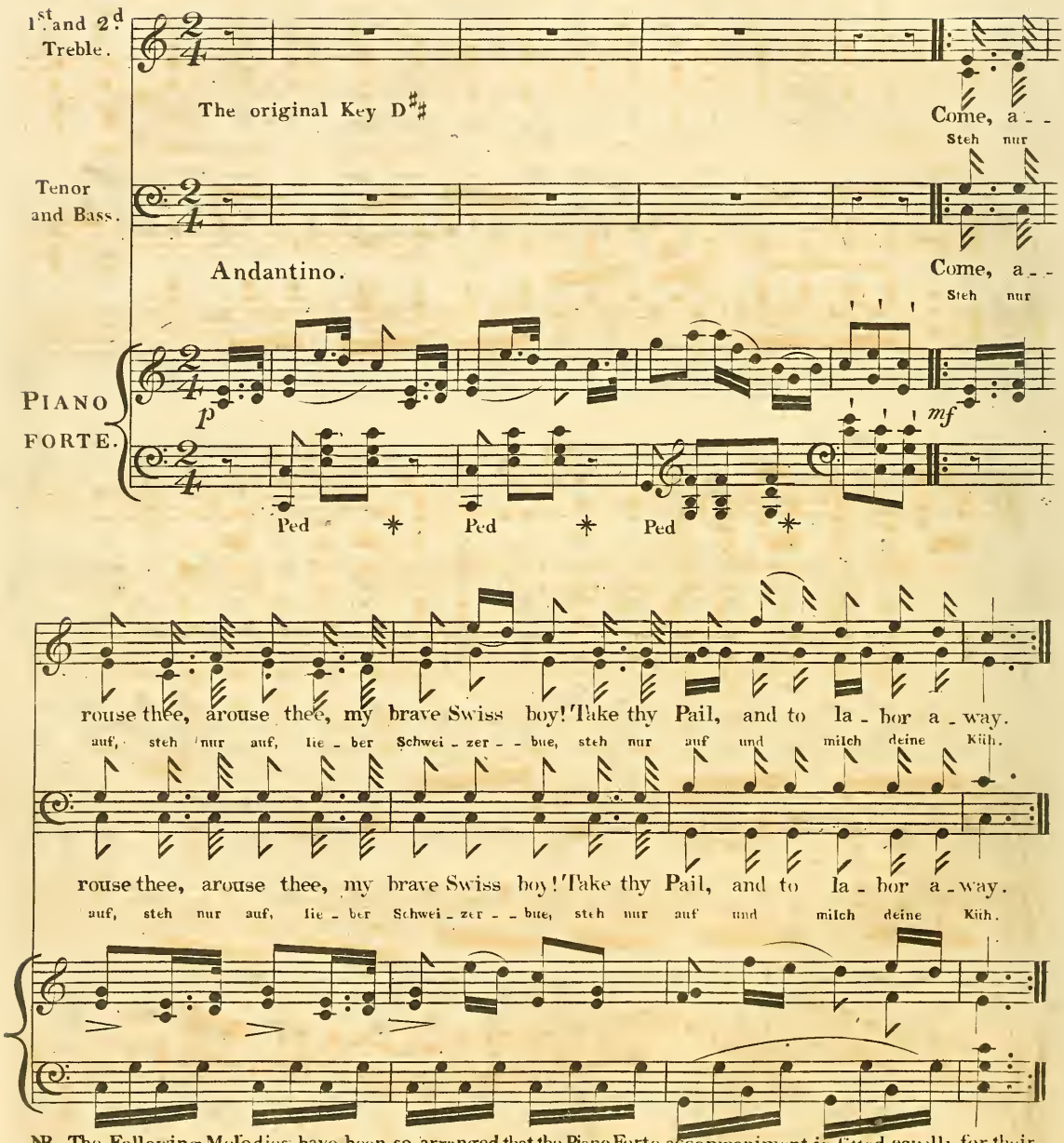


ROYAL-MUSICAL
370
REPOSITORY.

"THE SWISS BOY"

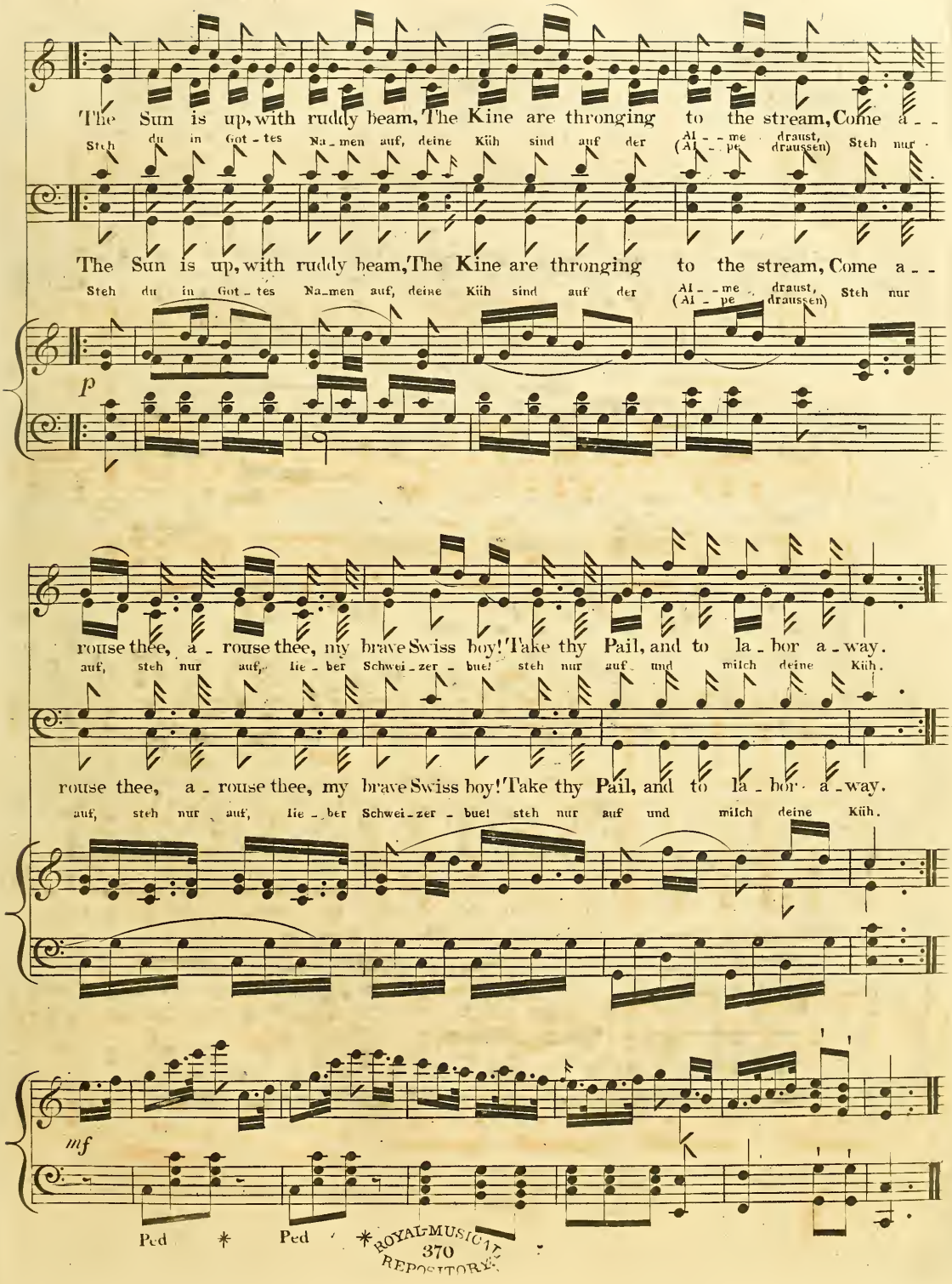
"DER SCHWEIZERBUE."

Nº 1.



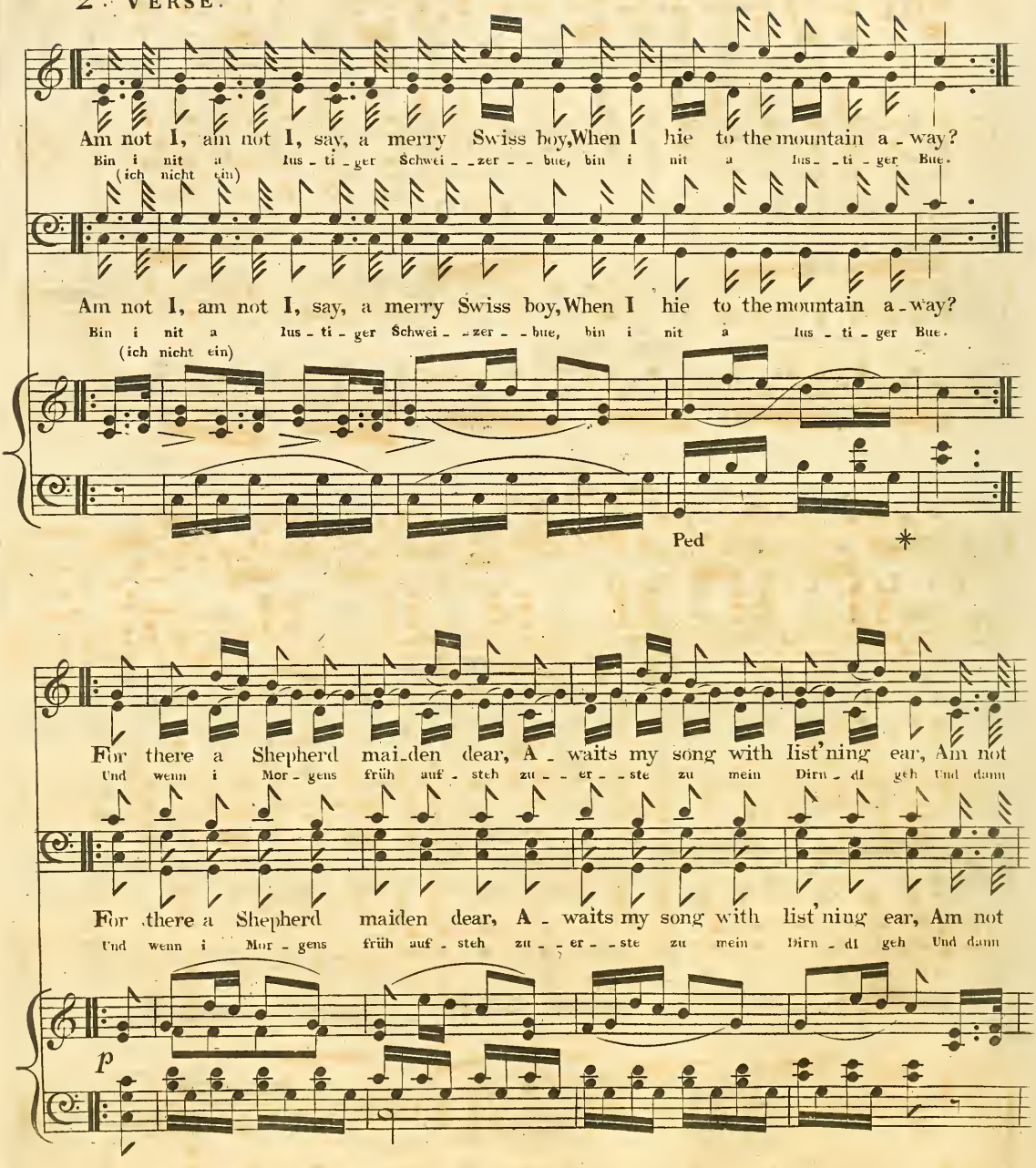
NB. The Following Melodies have been so arranged that the Piano Forte accompaniment is fitted equally for their performance as Songs, by a single Voice, (for which the upper Notes of the Treble line are intended) or for their being sung as Duetts or Glees.

ROYAL MUSIC
370
TORY.

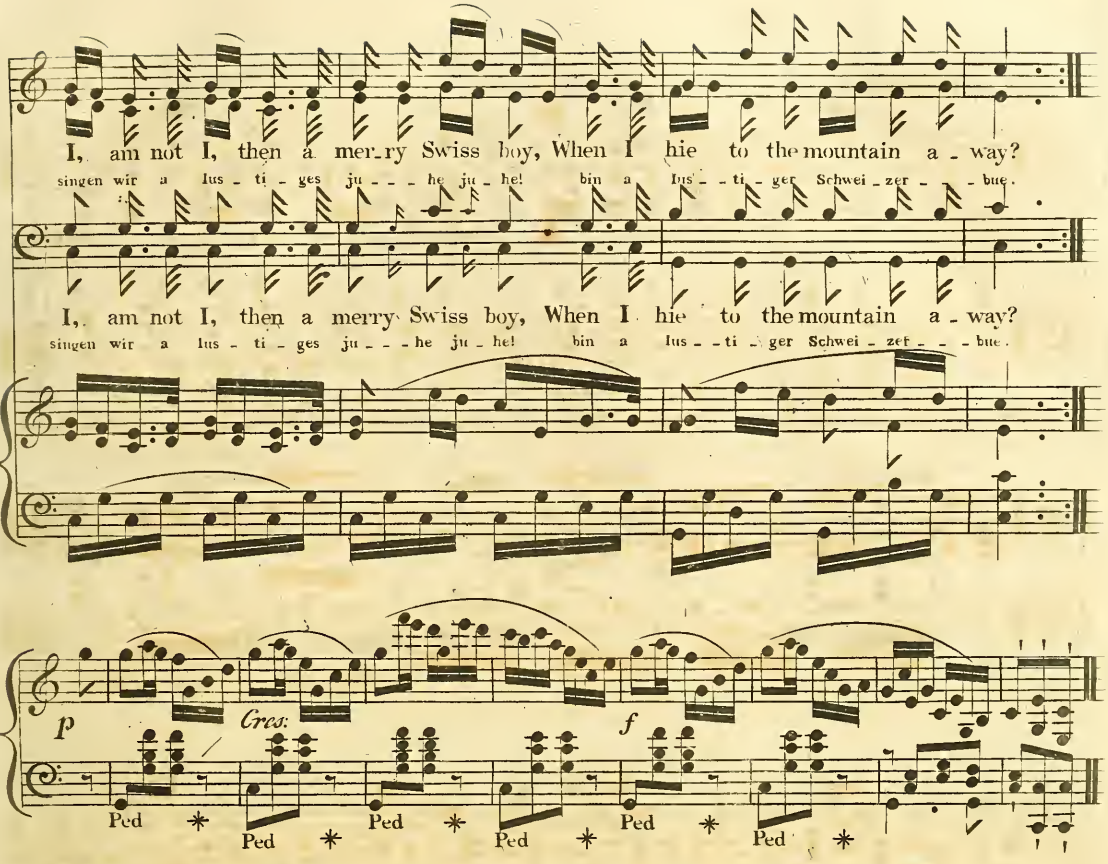


ROYAL MUSICAL
370
REPOSITORY

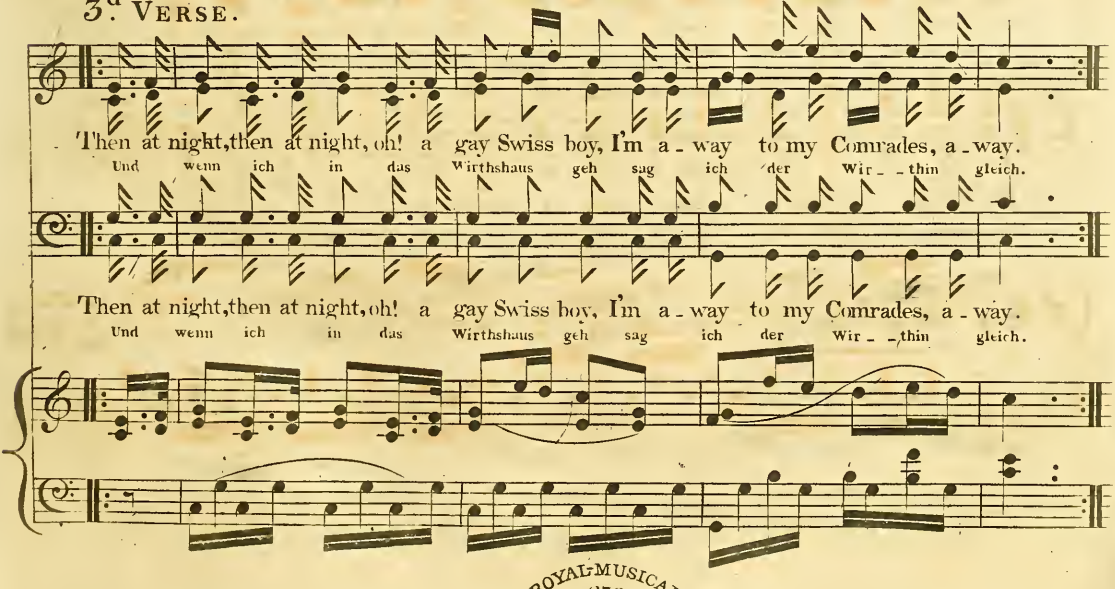
2.d VERSE.



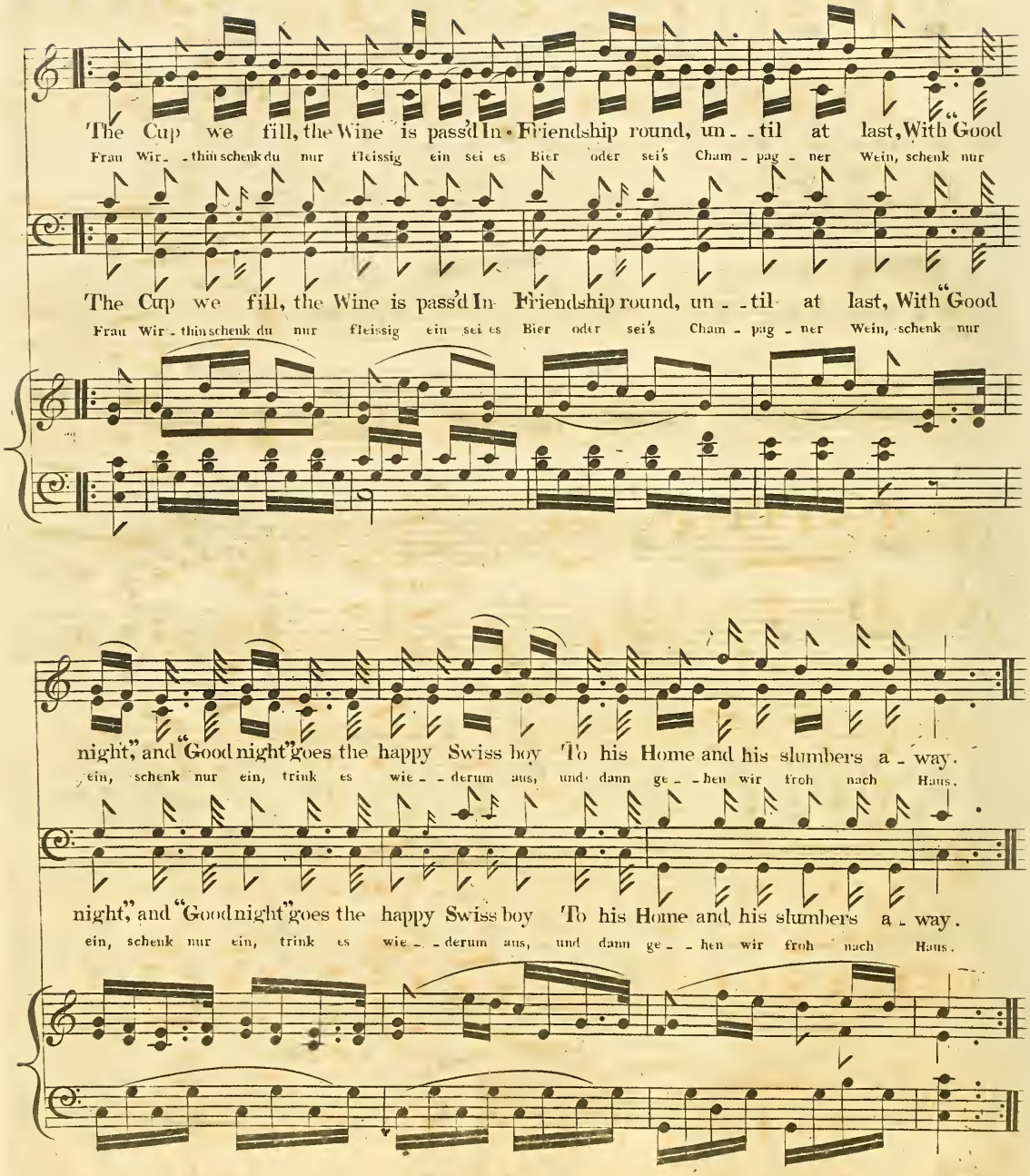
ROYAL MUSICAL
370
REPOSITORY.



3d. VERSE.



ROYAL MUSICAL
370
REPOSITORY.



ROYAL MUSICAL
370
REPOSITORY.

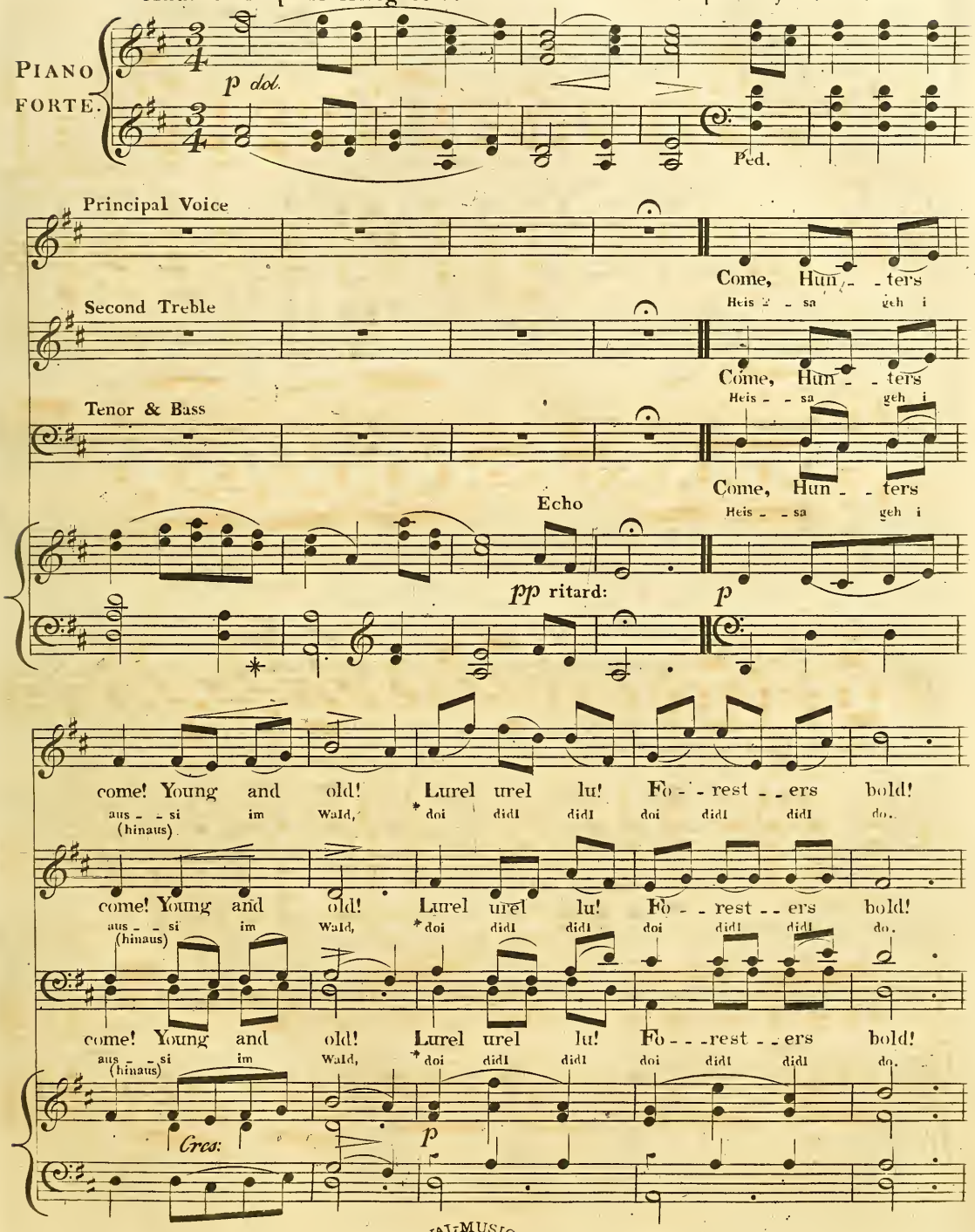
"THE ALPINE HUNTERS"

"Der Alpen Jäger."

No. 2.

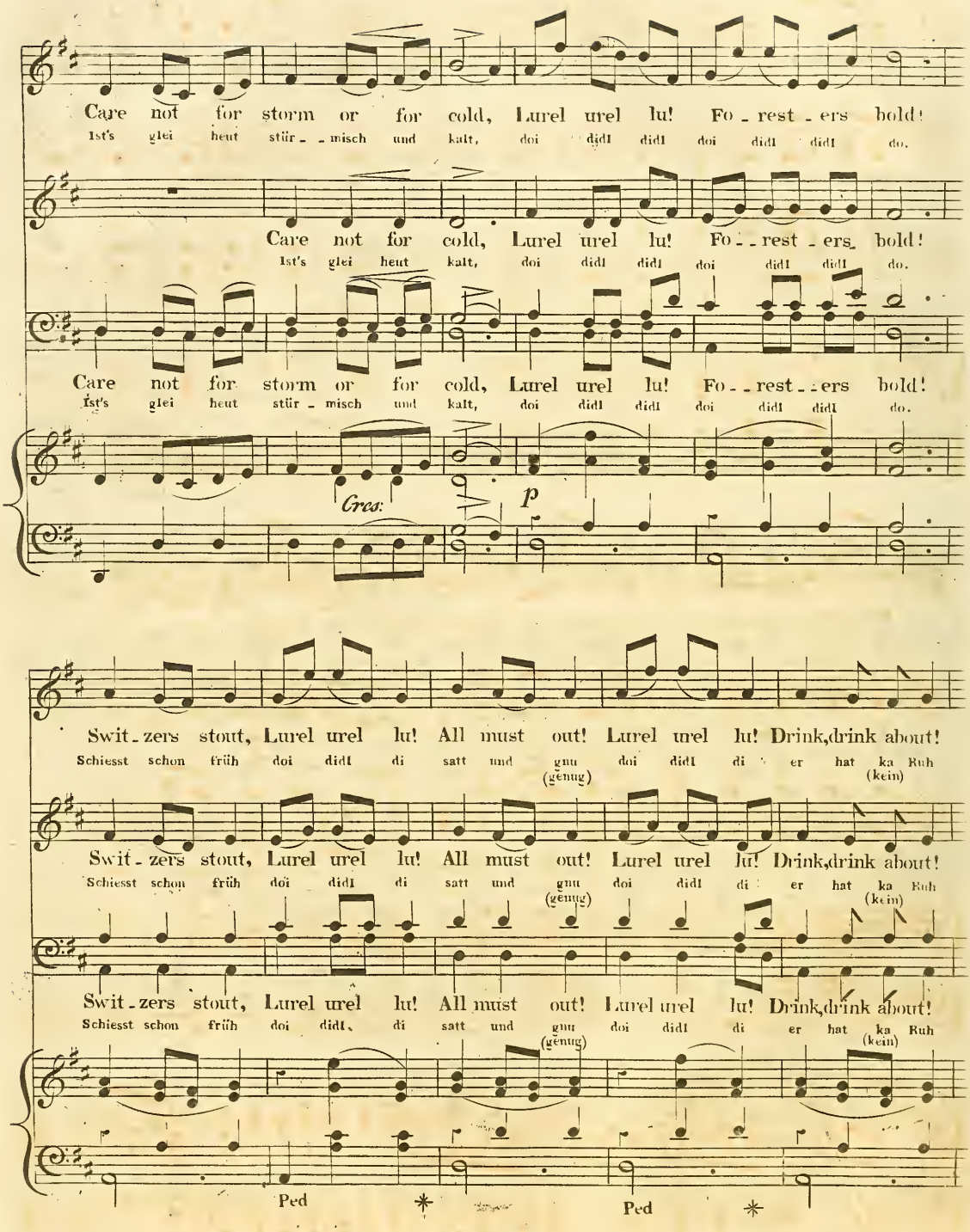
Andantino quasi Allegretto.

Composed by M. I. Seidel.

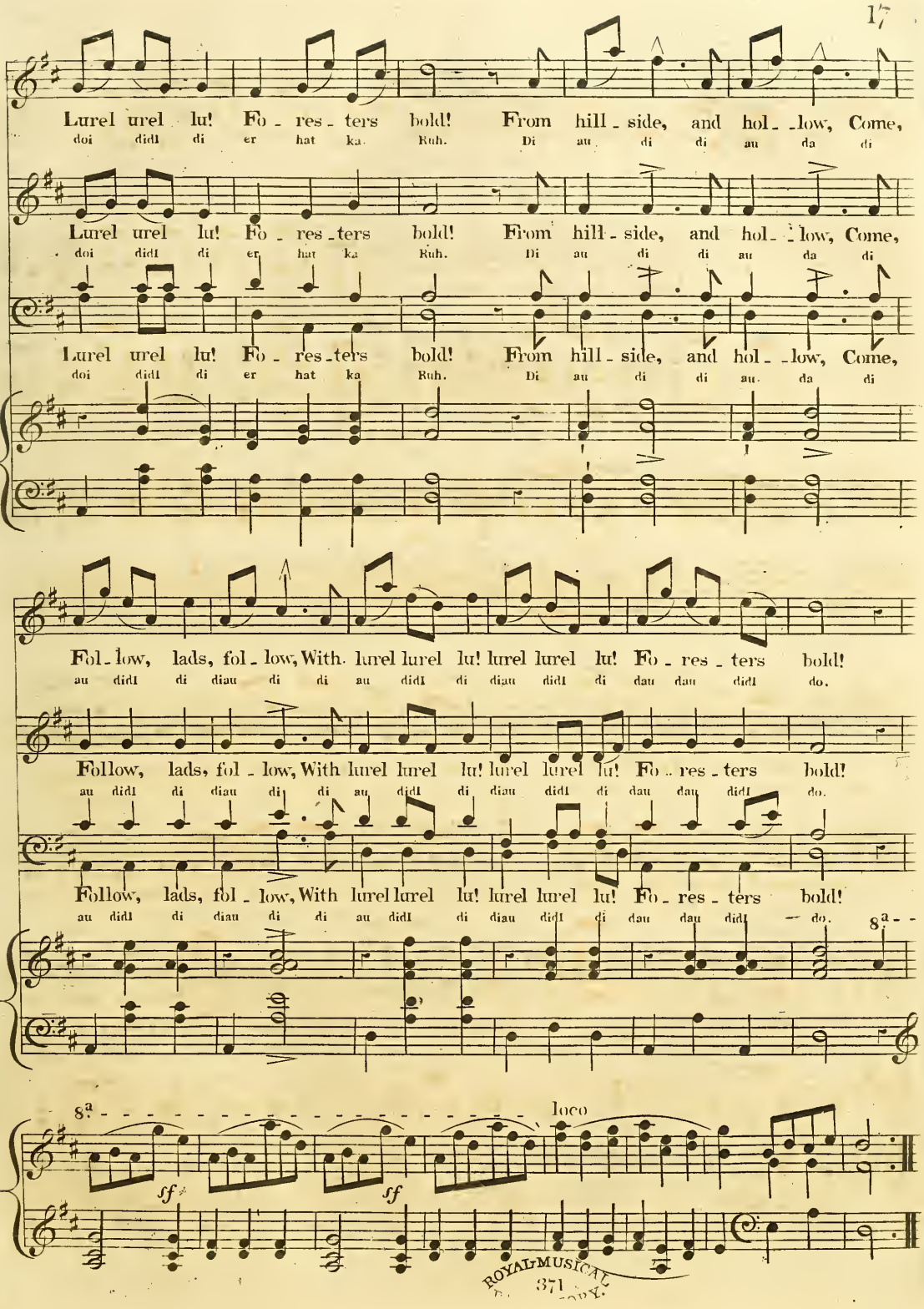


Note C. Vide Remarks P. 8.

ROYAL MUSICAL 371 REPOSITORY.

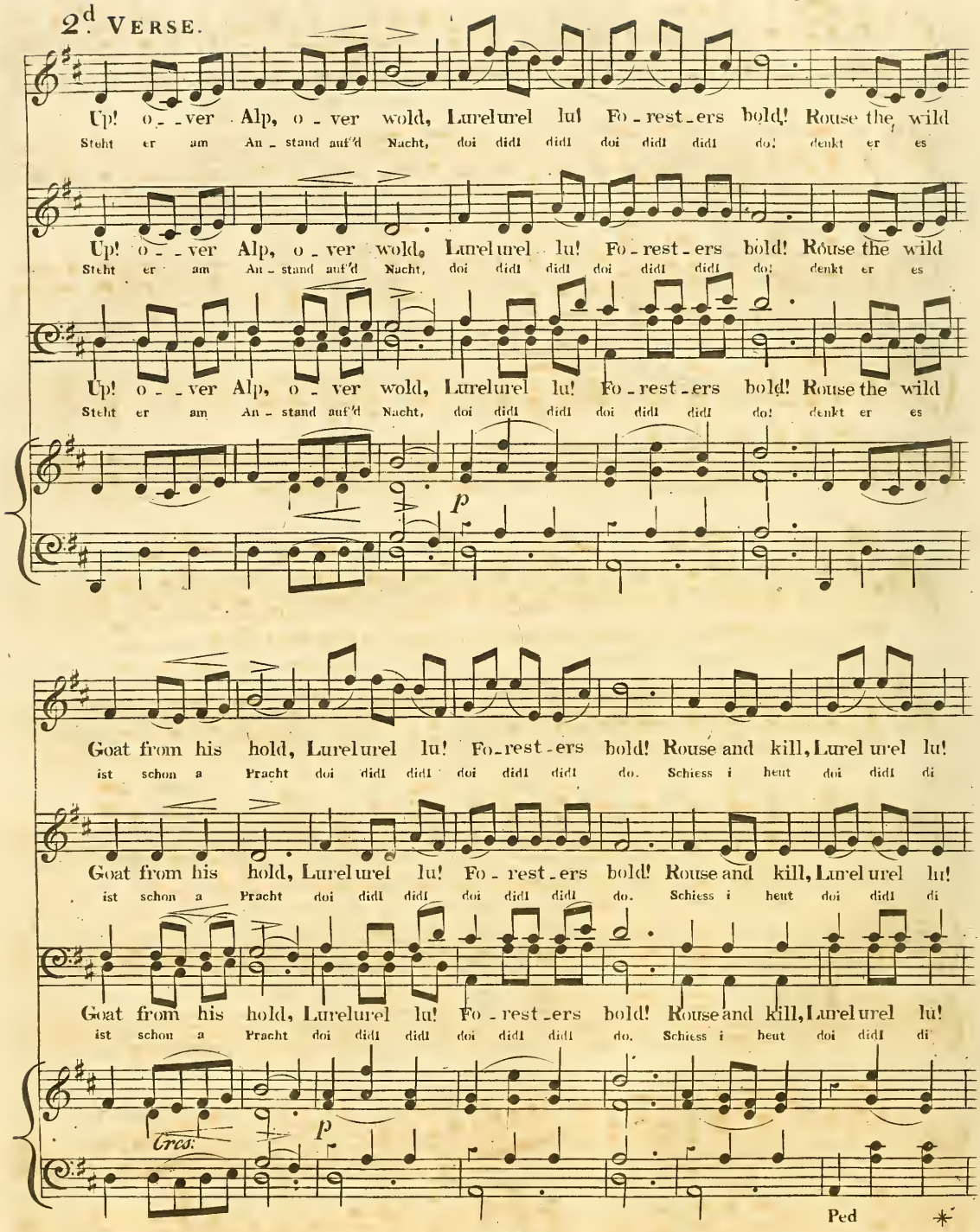


ROYAL MUSICAL
371
REPOSITORY.

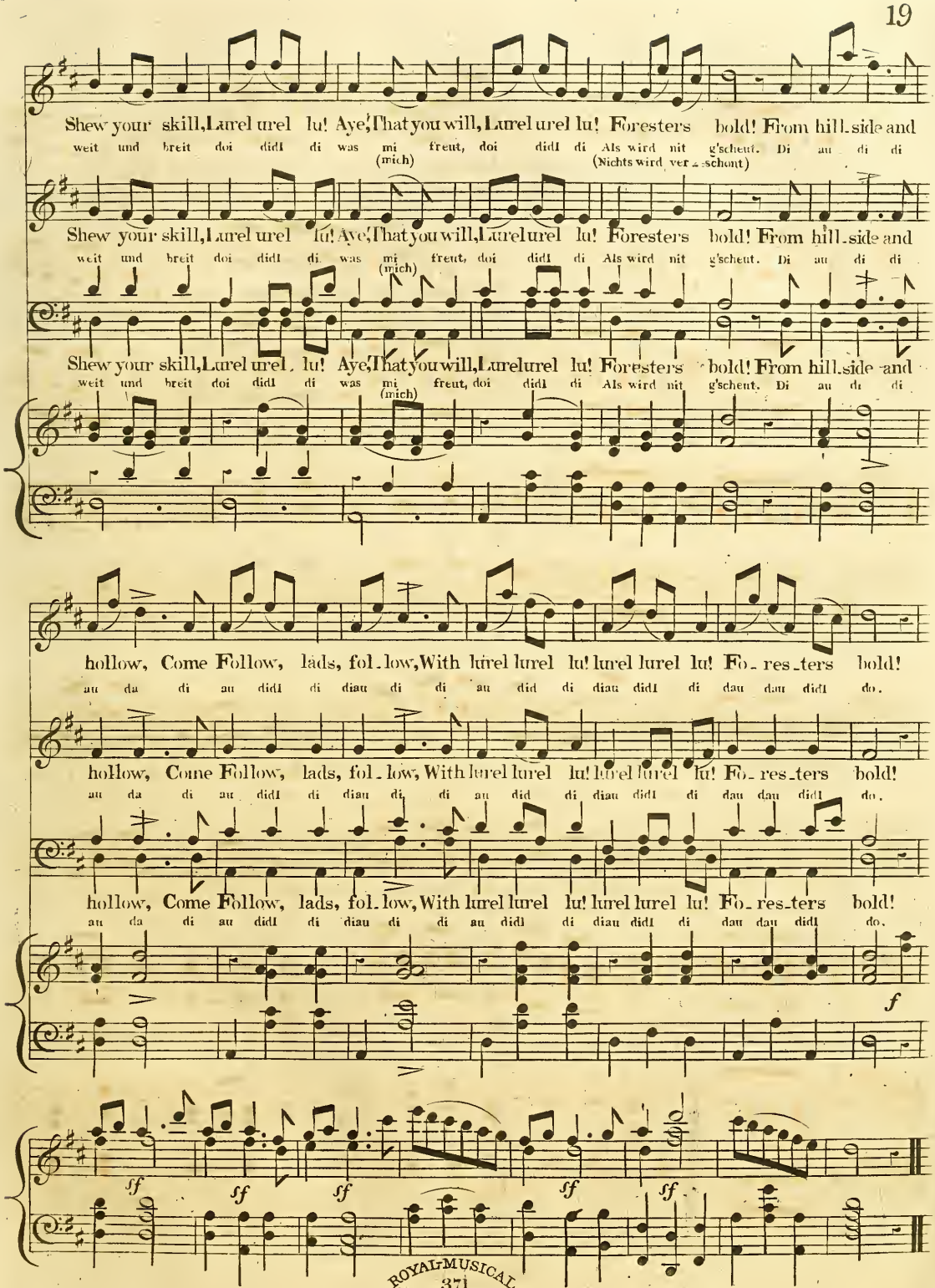


ROYAL MUSICAL

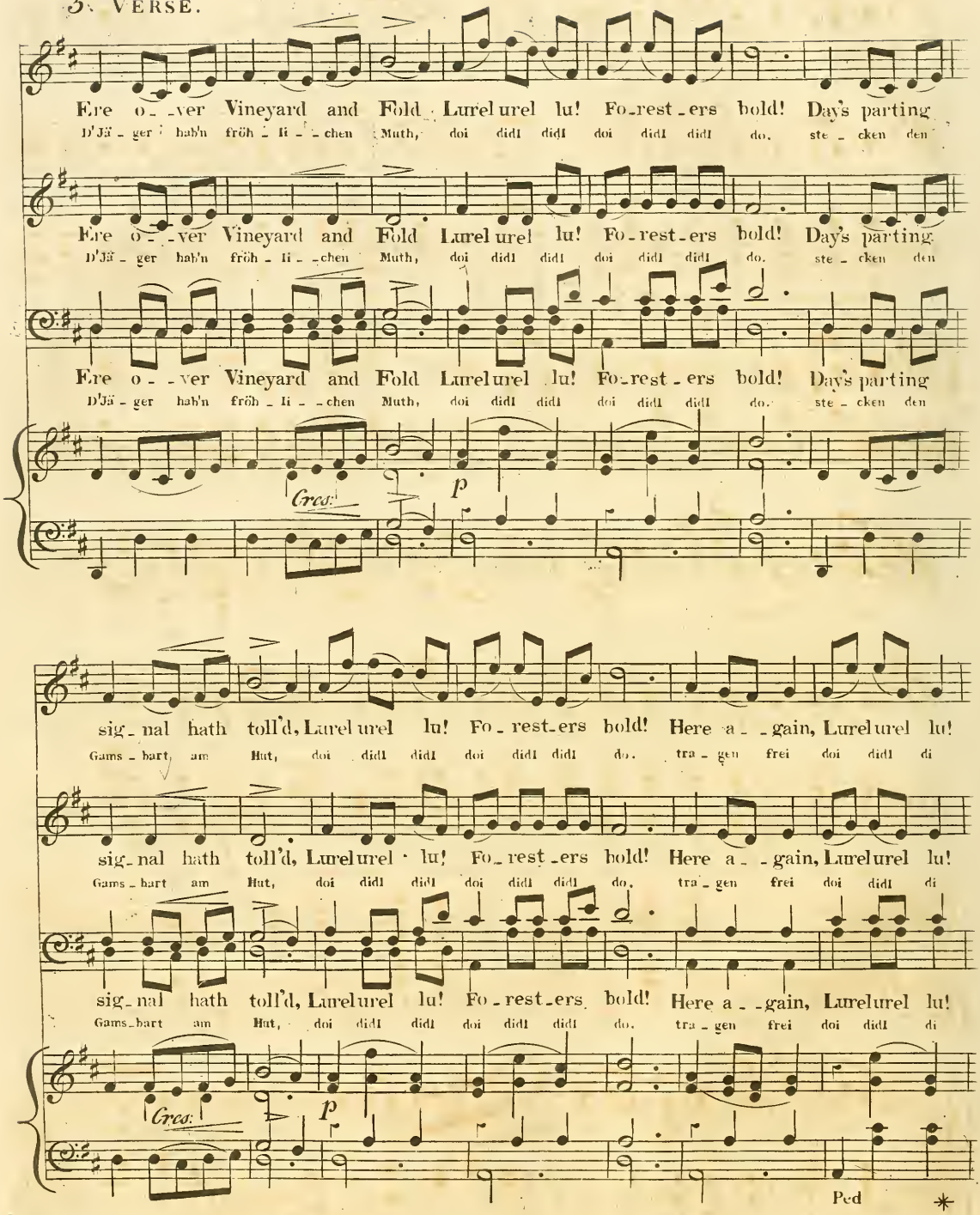
2d VERSE.



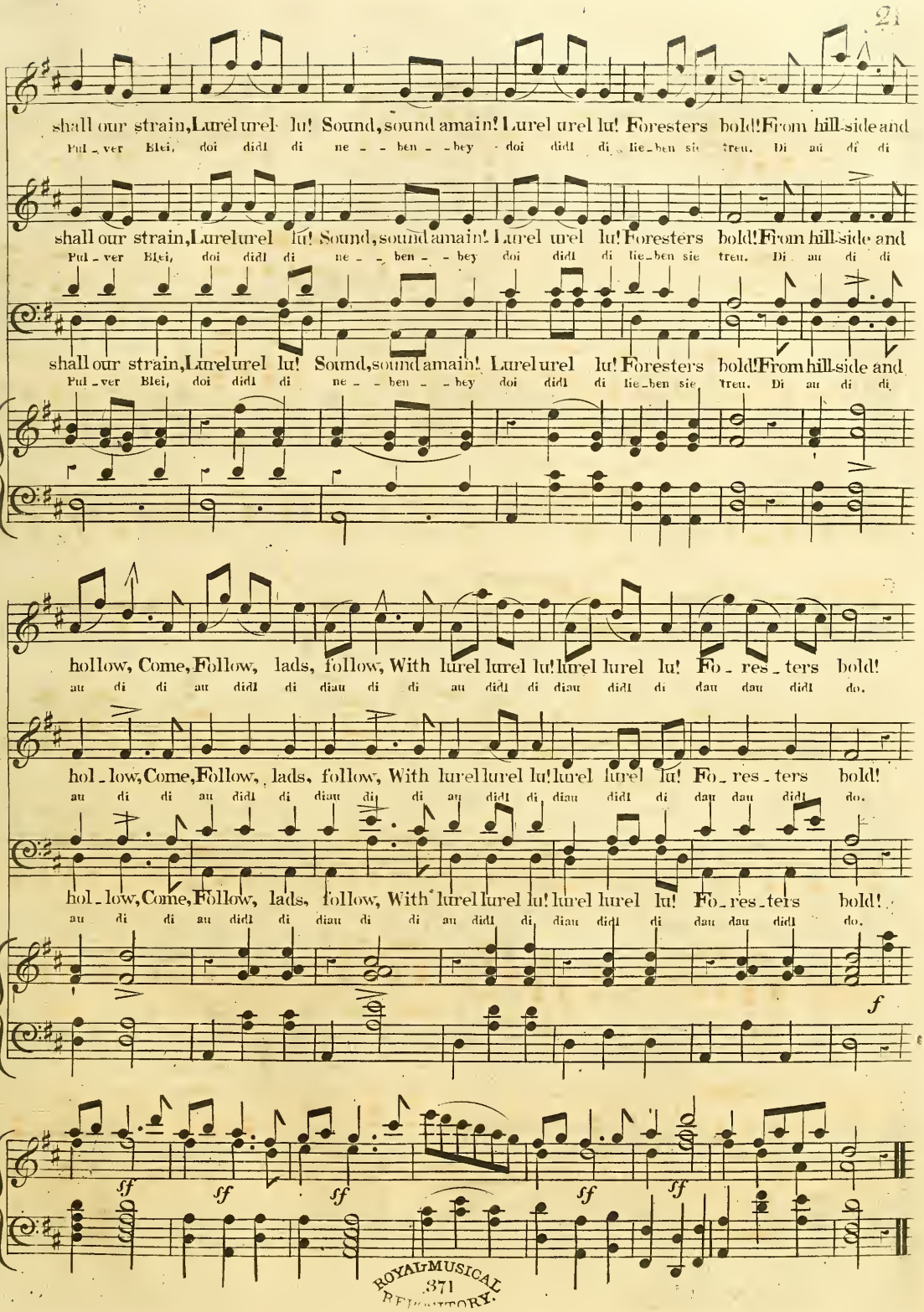
ROYAL MUSICAL
371
REPOSITORY.


Shew your skill, Lurel urel lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill-side and
weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di
(mich)
(Nichts wird ver-scheut)
Shew your skill, Lurel urel lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill-side and
weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di
(mich)
Shew your skill, Lurel urel, lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill-side and
weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di
(mich)
hollow, Come Follow, lads, fol-low, With lurel lurel lu! lurel lurel lu! Fo-res-ters bold!
au da di au didl di diau di di au did di diau didl di dau dau didl do.
hollow, Come Follow, lads, fol-low, With lurel lurel lu! lurel lurel lu! Fo-res-ters bold!
au da di au didl di diau di di au did di diau didl di dau dau didl do.
hollow, Come Follow, lads, fol-low, With lurel lurel lu! lurel lurel lu! Fo-res-ters bold!
au da di au didl di diau di di au didl di diau didl di dau dau didl do.
f
sf
sf
sf
sf
sf

3d VERSE.



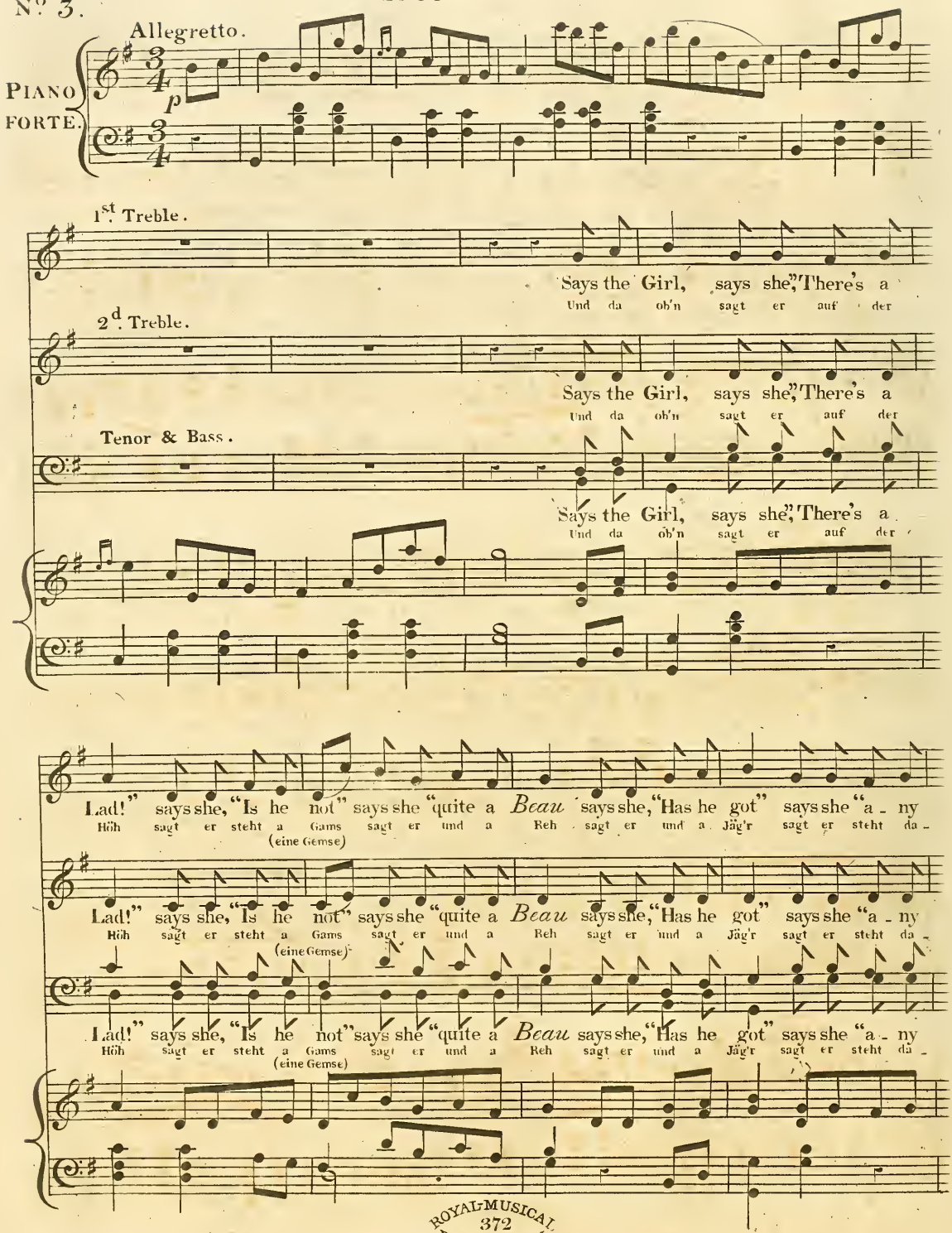
ROYAL MUSICAL
371
REPOSITORY



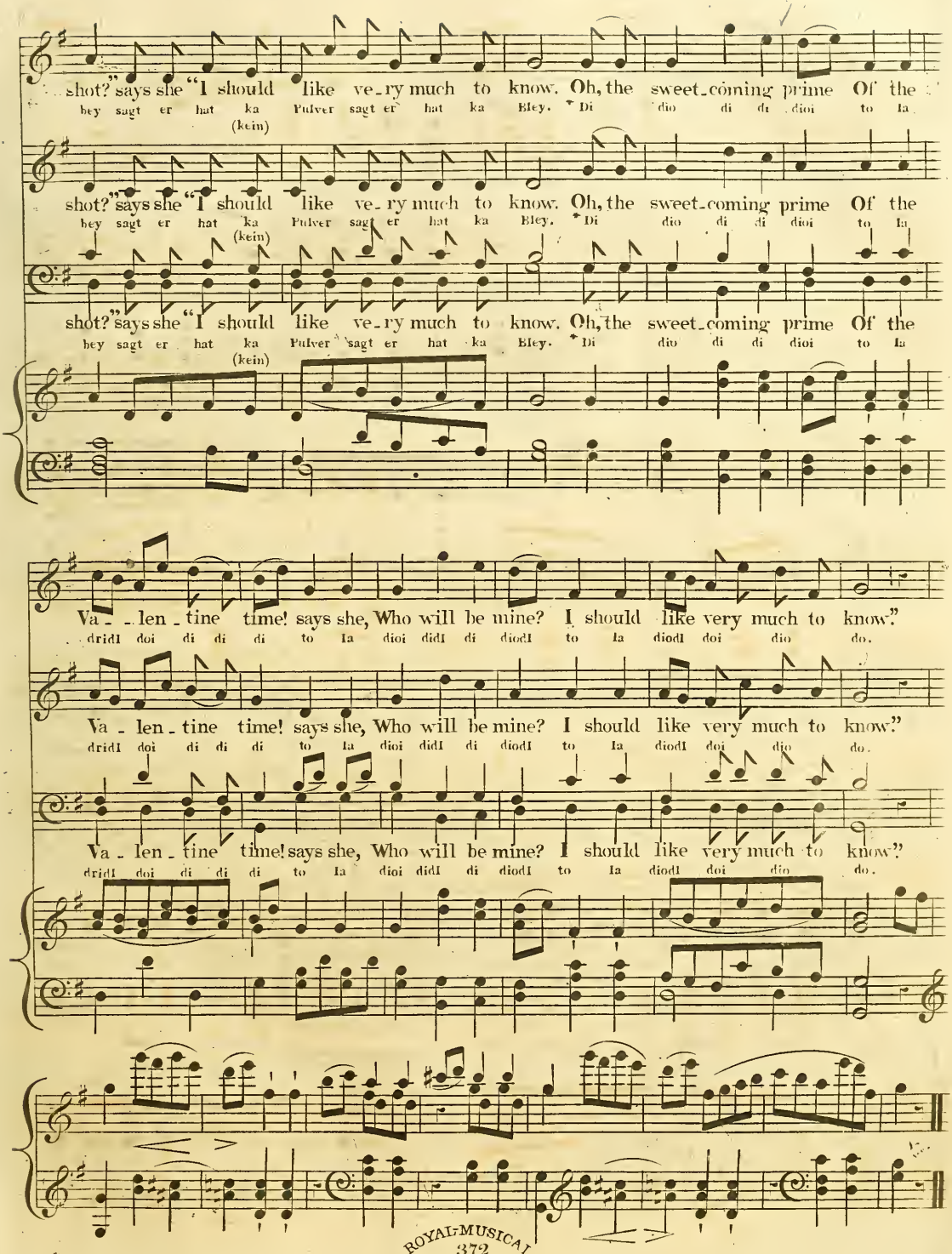
ROYAL MUSICAL
371
REPOSITORY.

"SAGT ER"

No. 3.



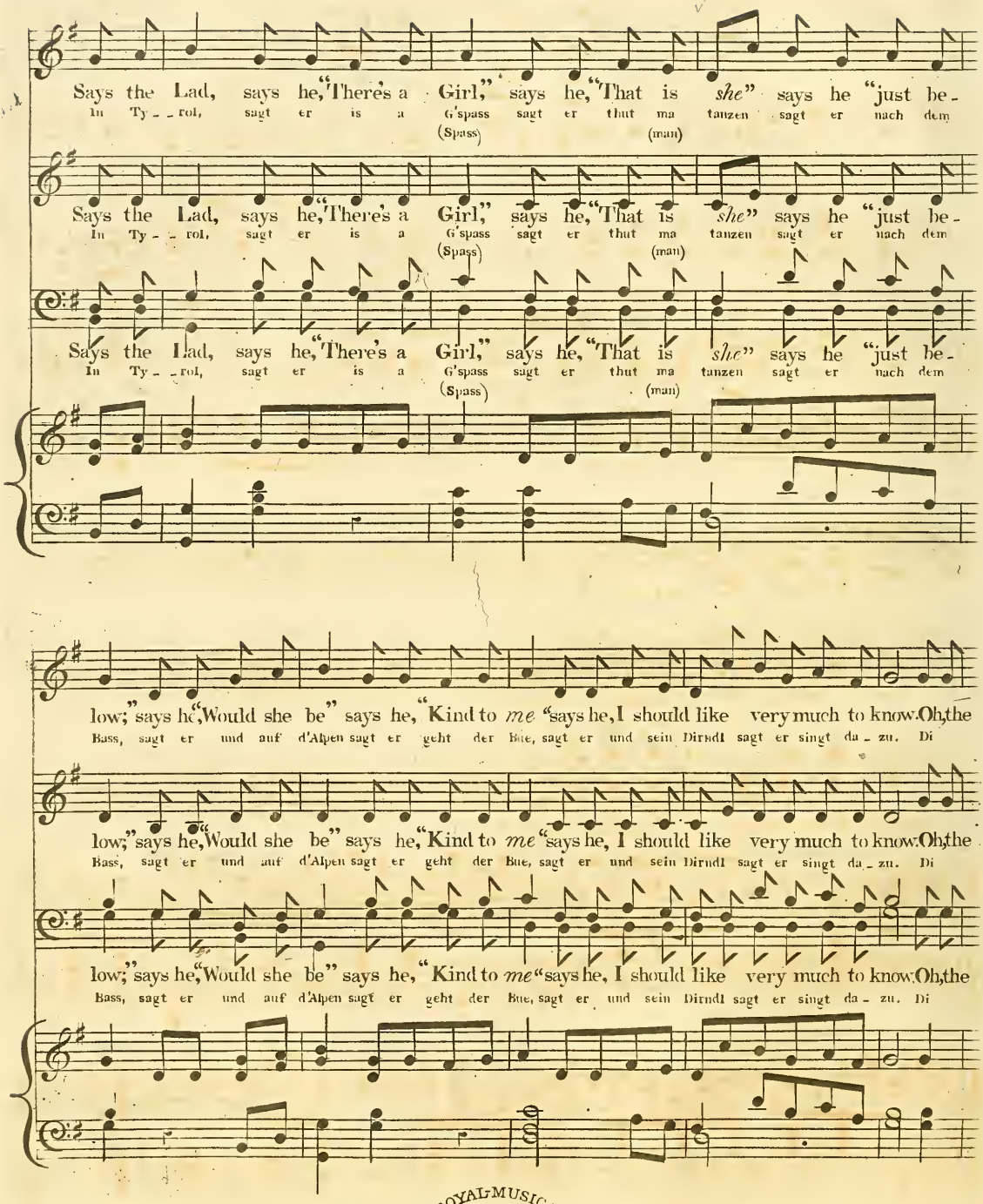
ROYAL MUSICAL 372 REPOSITORY.



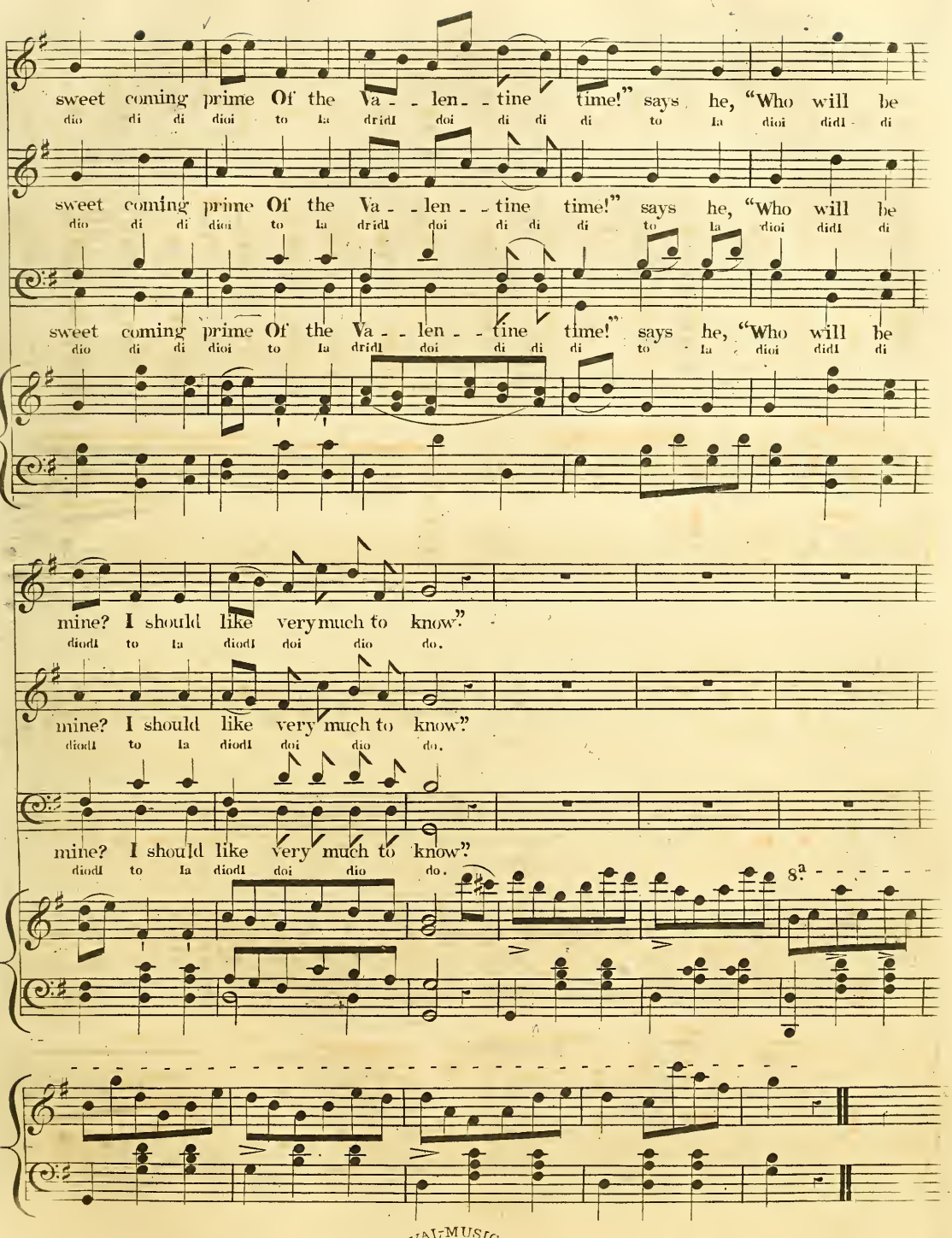
*Note A. Vide Remarks P. 8.

ROYAL MUSICAL 372 REPOSITORY.

2.d Verse.

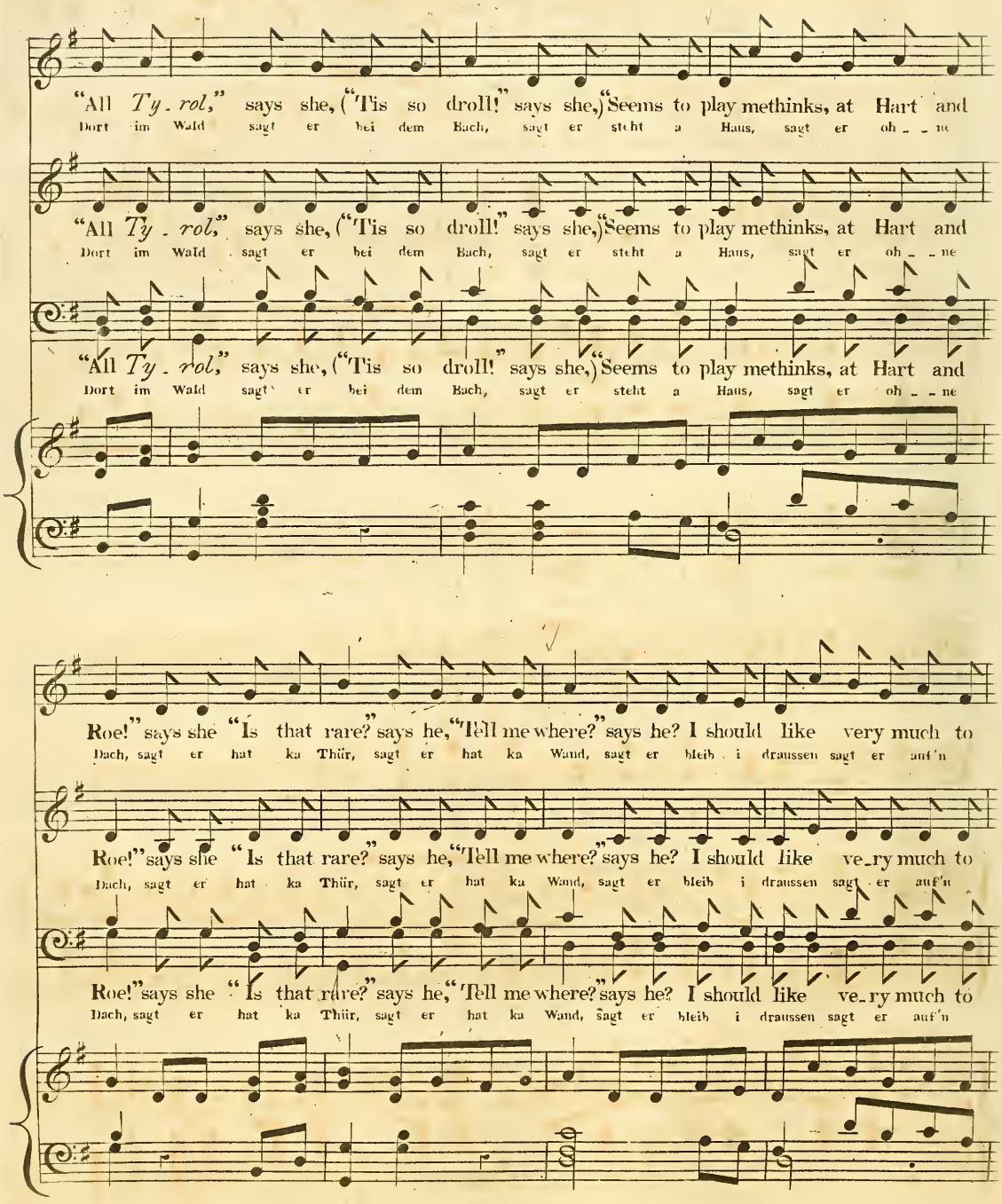


ROYAL MUSICAL
372
REPOSITORY.



ROYAL MUSICAL
372
REPOSITORY.

3d. VERSE.



ROYAL MUSICAL
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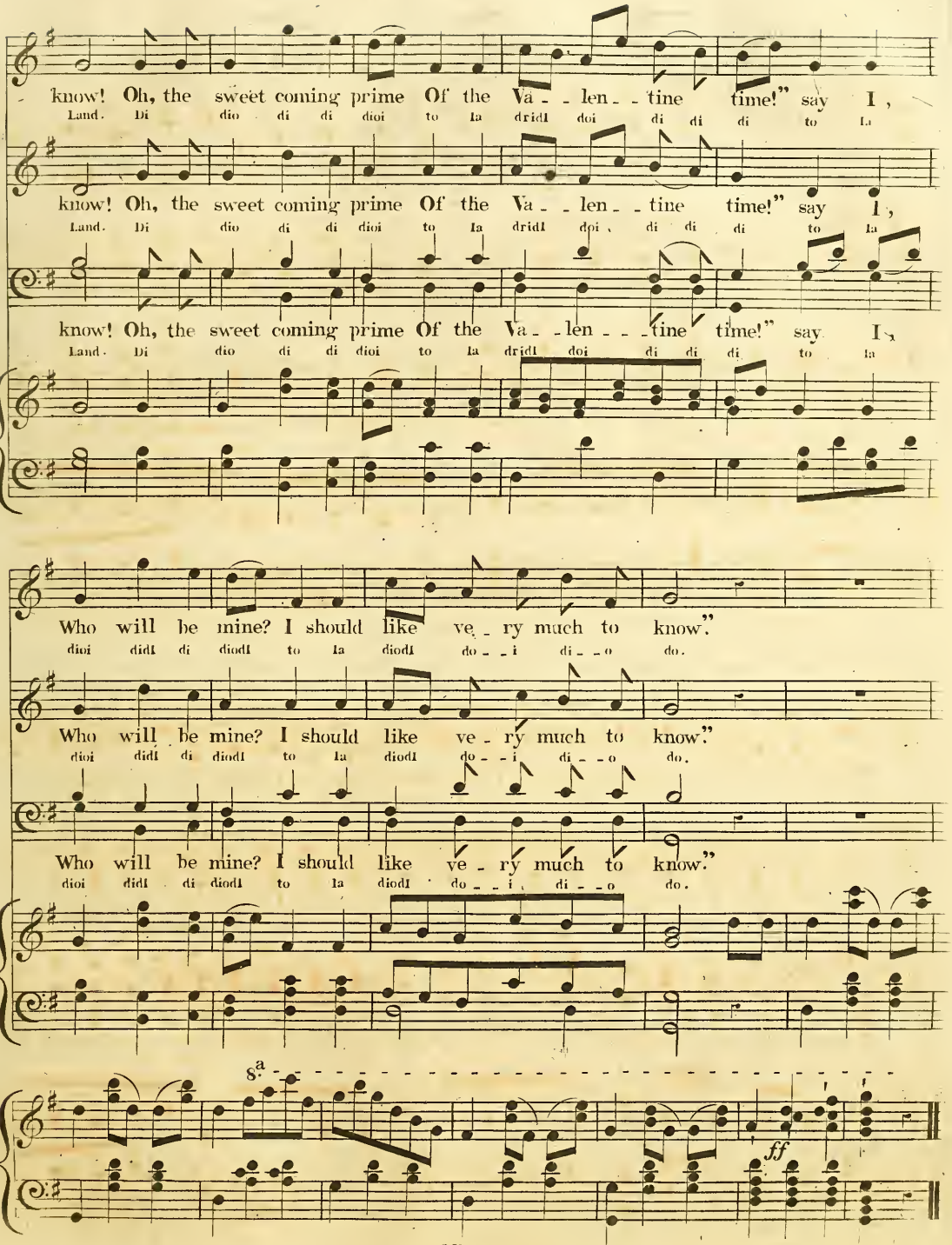
REPOSITORY.

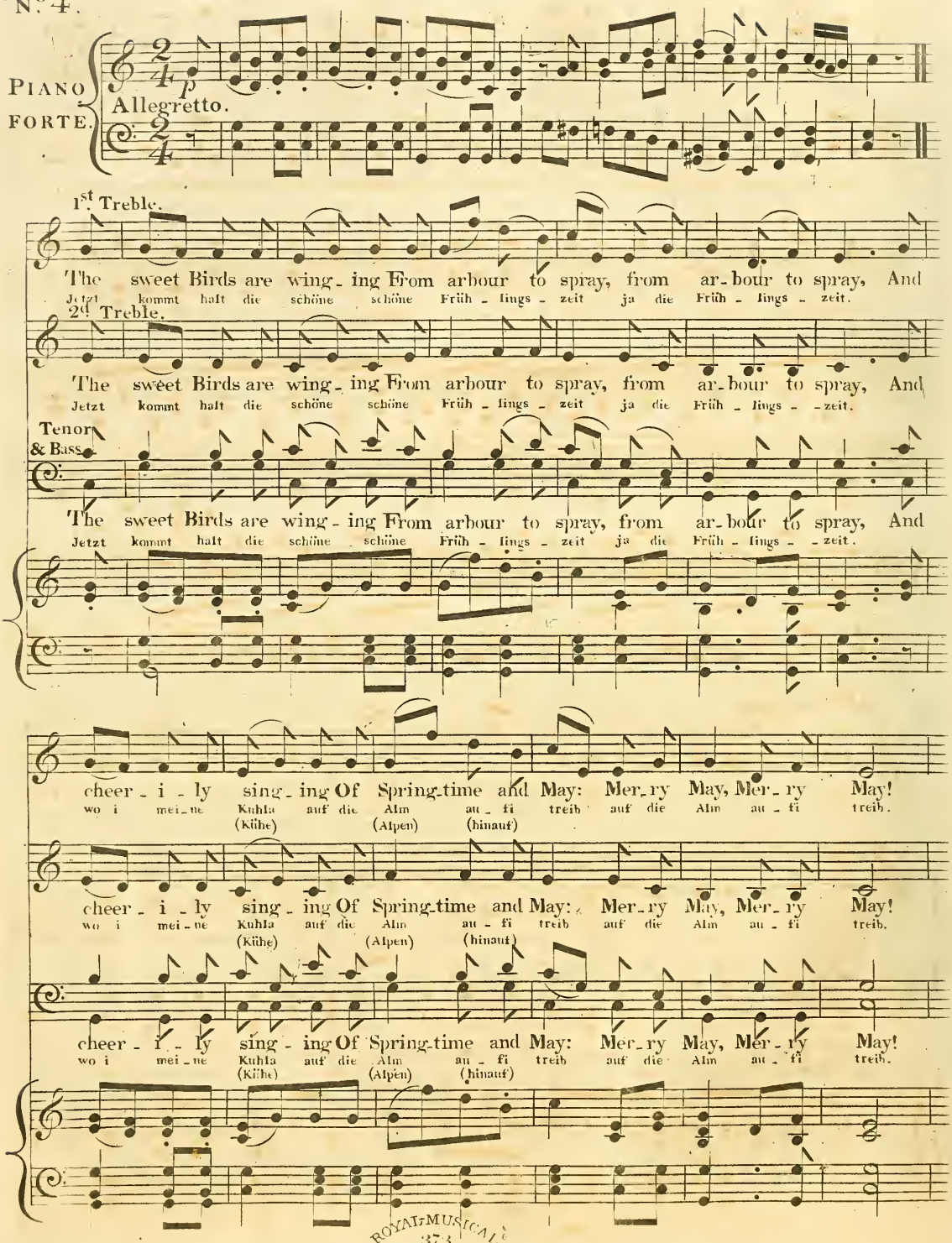


ROYAL MUSICAL
372
REPOSITORY.

THE SPRING TIME.

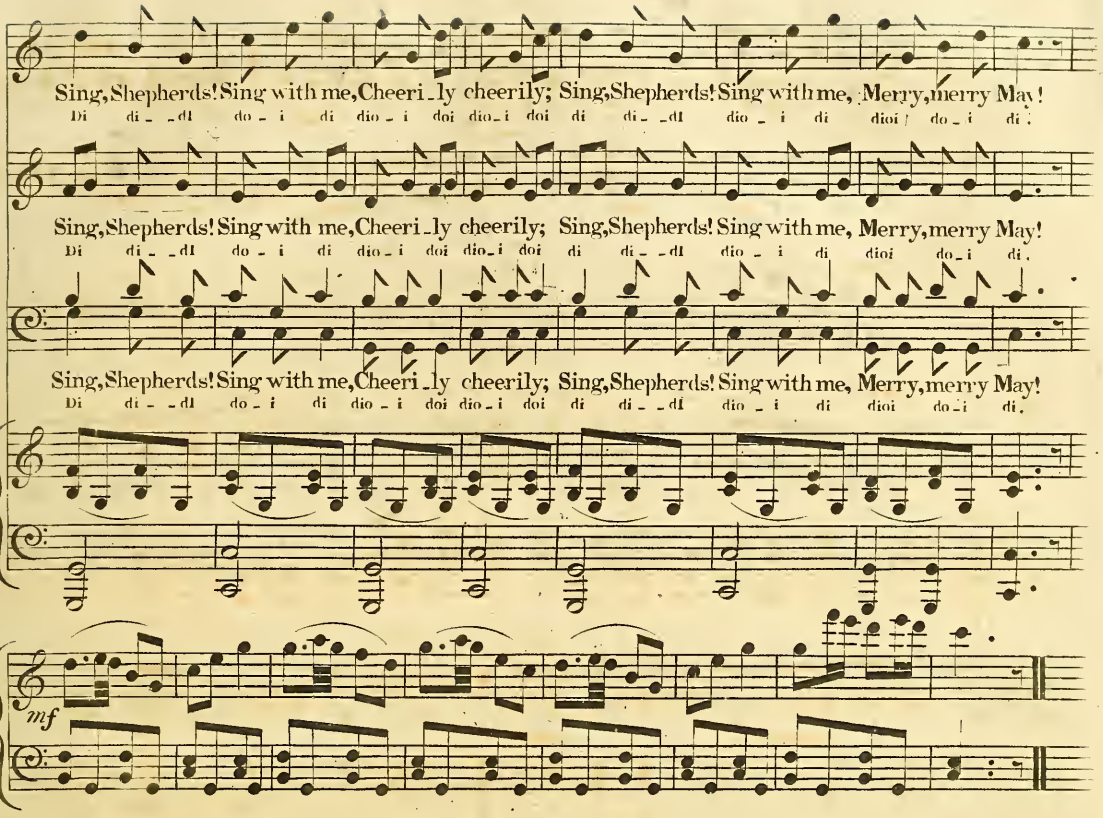
DIE FRÜHLINGSZEIT.

N.º 4.



ROYAL MUSICAL 373 REPOSITORY.

A Separate Edition of this Melody may be had of the Publishers in the Key of D.



Sing, Shepherds! Sing with me, Cheeri_ly cheerily; Sing, Shepherds! Sing with me, Merry, merry May!
Di di_ _dl do_i di dio_i doi dio_i doi di di_ _dl dio_i di dioi do_i di.

Sing, Shepherds! Sing with me, Cheeri_ly cheerily; Sing, Shepherds! Sing with me, Merry, merry May!
Di di_ _dl do_i di dio_i doi dio_i doi di di_ _dl dio_i di dioi do_i di.

Sing, Shepherds! Sing with me, Cheeri_ly cheerily; Sing, Shepherds! Sing with me, Merry, merry May!
Di di_ _dl do_i di dio_i doi dio_i doi di di_ _dl dio_i di dioi do_i di.

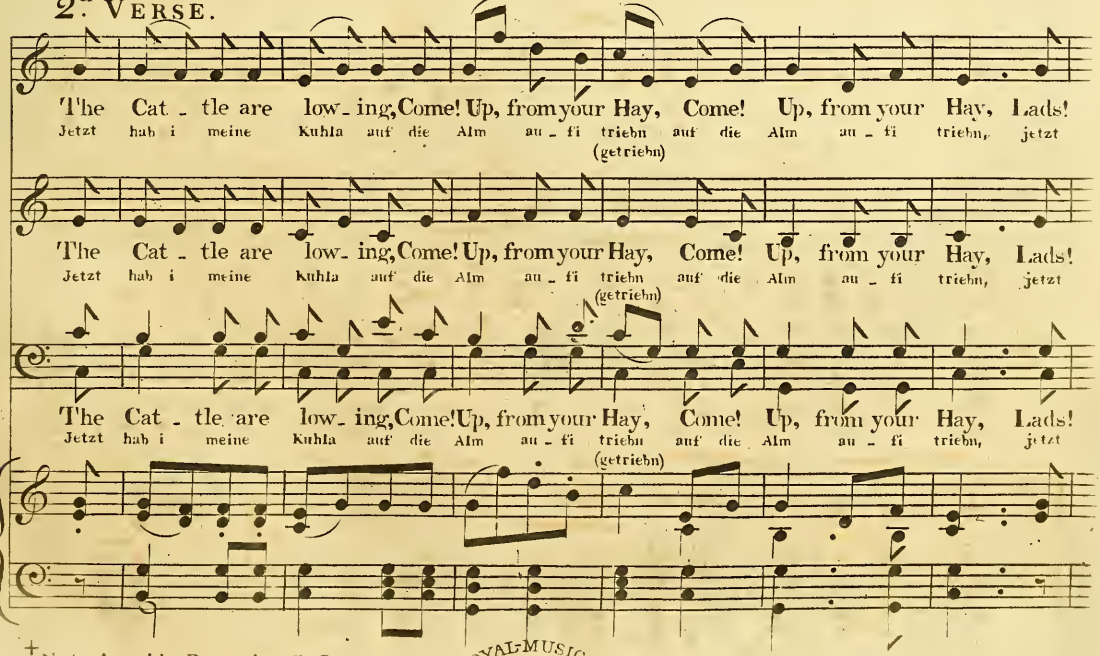
mf

2d. Verse.

The Cat_tle are low_ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!
Jetzt hab i meine Kuhla auf die Alm au_fi triebn (getriebn) auf die Alm au_fi triebn, jetzt

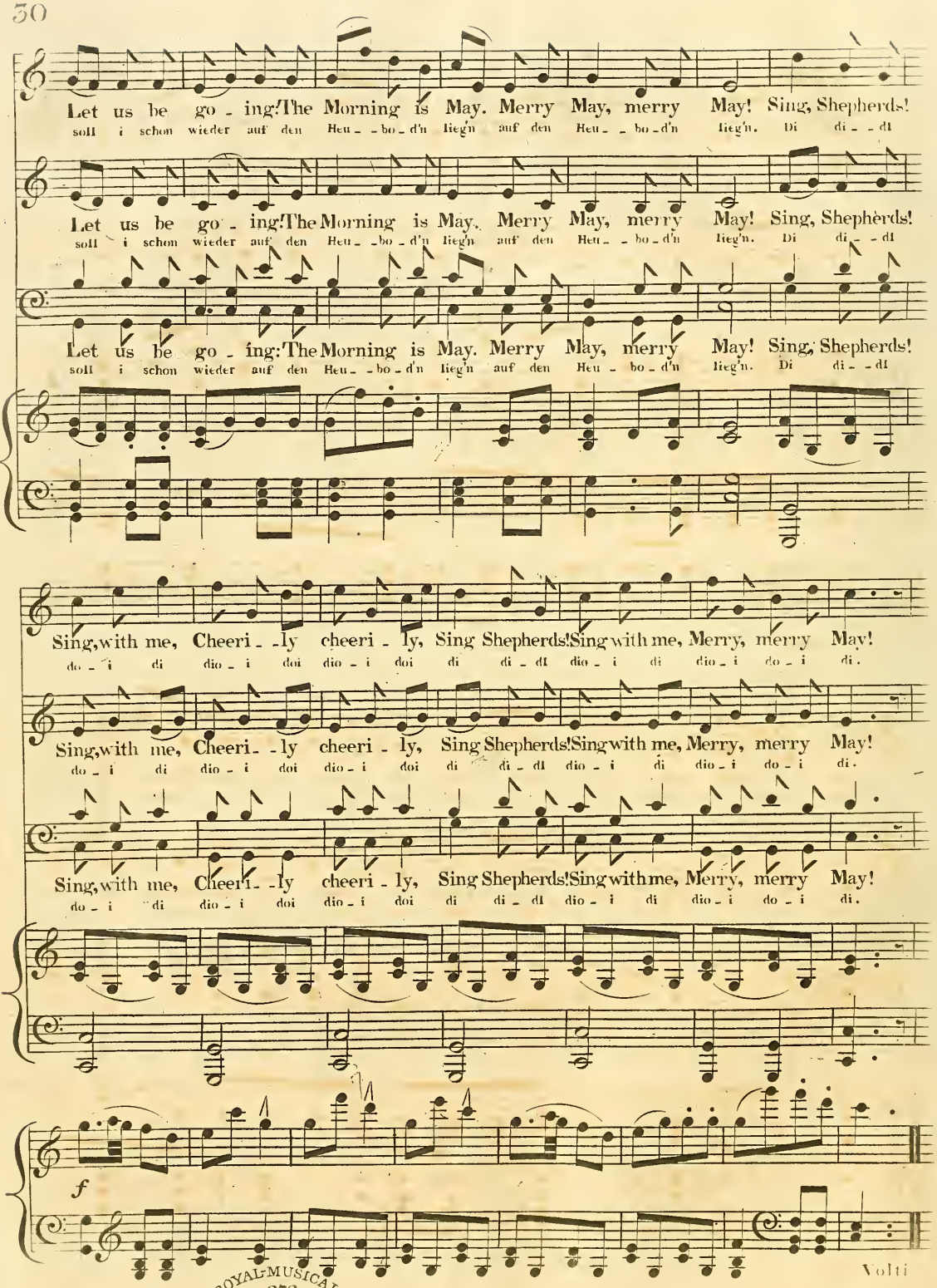
The Cat_tle are low_ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!
Jetzt hab i meine Kuhla auf die Alm au_fi triebn (getriebn) auf die Alm au_fi triebn, jetzt

The Cat_tle are low_ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!
Jetzt hab i meine Kuhla auf die Alm au_fi triebn (getriebn) auf die Alm au_fi triebn, jetzt



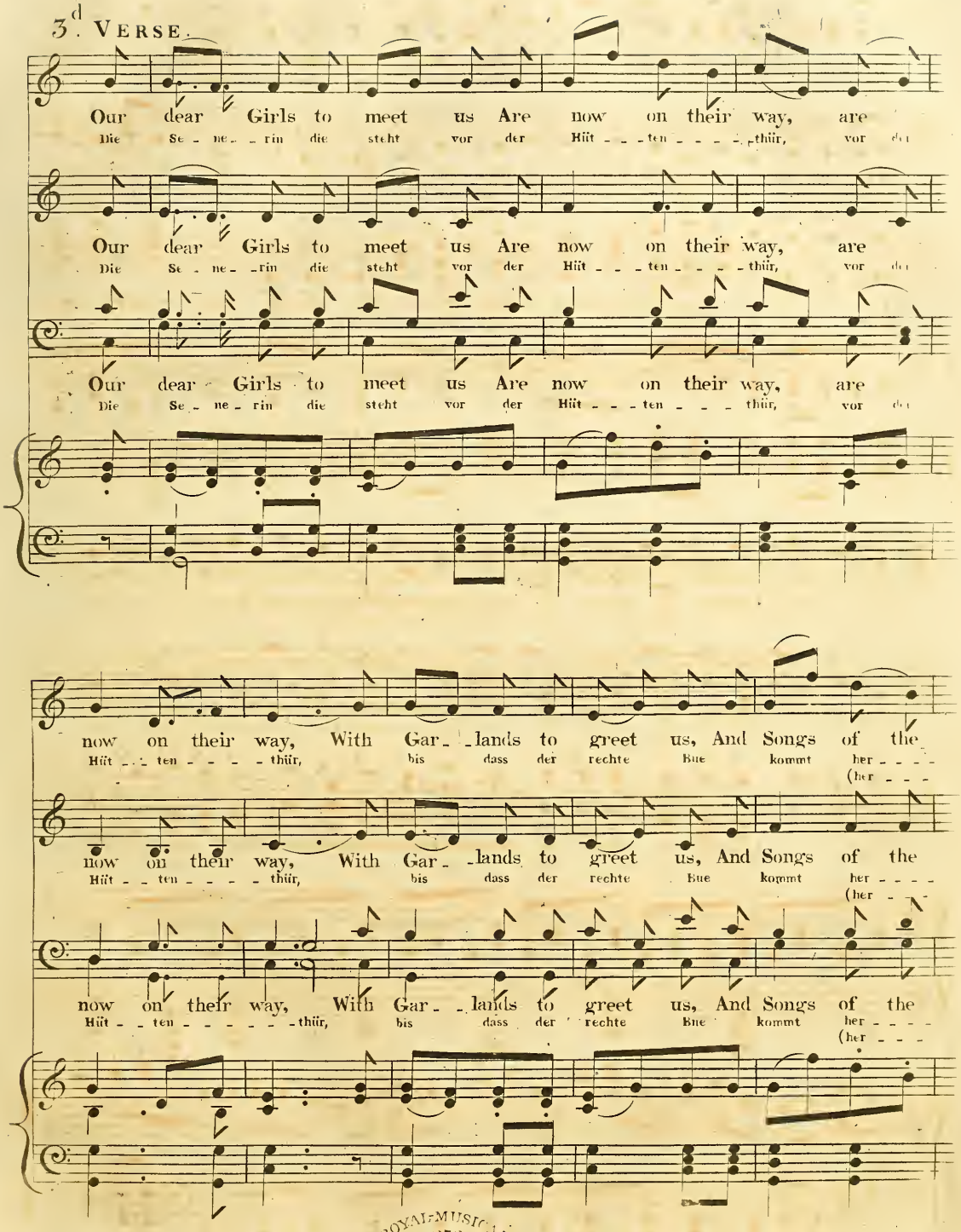
+ Note A. vide Remarks P. 8.

ROYAL-MUSICAL REPOSITORY 373

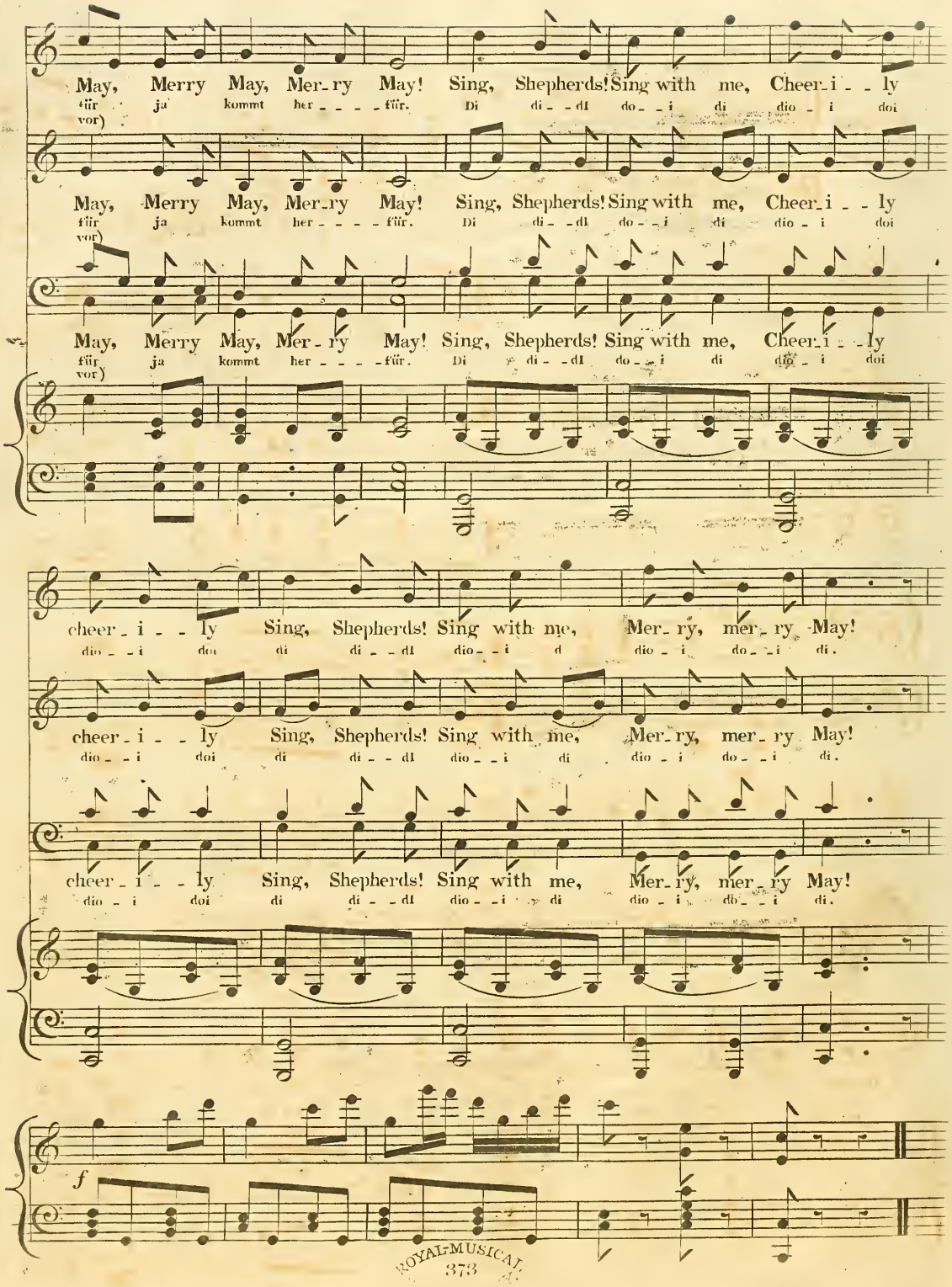


ROYAL MUSICAL
373

3d. VERSE.



ROYAL MUSICAL
373
REPOSITORY.


May, Merry May, Mer_ry May! Sing, Shepherds! Sing with me, Cheer_i _ _ ly
für ja kommt her _ _ _ _ für. Di di _ _ dl do _ _ i di dio _ i doi
vor)
May, Merry May, Mer_ry May! Sing, Shepherds! Sing with me, Cheer_i _ _ ly
für ja kommt her _ _ _ _ für. Di di _ _ dl do _ _ i di dio _ i doi
vor)
May, Merry May, Mer_ry May! Sing, Shepherds! Sing with me, Cheer_i _ _ ly
für ja kommt her _ _ _ _ für. Di di _ _ dl do _ _ i di dio _ i doi
vor)
cheer_i _ _ ly Sing, Shepherds! Sing with me, Mer_ry, mer_ry May!
dio _ _ i doi di di _ _ dl dio _ _ i d dio _ i do _ _ i di.
cheer_i _ _ ly Sing, Shepherds! Sing with me, Mer_ry, mer_ry May!
dio _ _ i doi di di _ _ dl dio _ _ i di dio _ i do _ _ i di.
cheer_i _ _ ly Sing, Shepherds! Sing with me, Mer_ry, mer_ry May!
dio _ i doi di di _ _ dl dio _ _ i di dio _ i do _ _ i di.
f

No. 5. "DIE GAMSEN." (GEMSEN.) Composed by Felix Reiner.

Allegretto.

PIANO FORTE.

Ped * Ped *

1st Treble.

Where, light - - ly 'mid the moun - - tain dew,
Dort o - - - - ben auf der Al - - - - pen wo's
(die)

2d Treble.

Where, light - - ly 'mid the moun - - tain dew,
Dort o - - - - ben auf der Al - - - - pen wo's
(die)

Tenor & Bass.

Where, light - - ly 'mid the moun - - tain dew,
Dort o - - - - ben auf der Al - - - - pen wo's
(die)

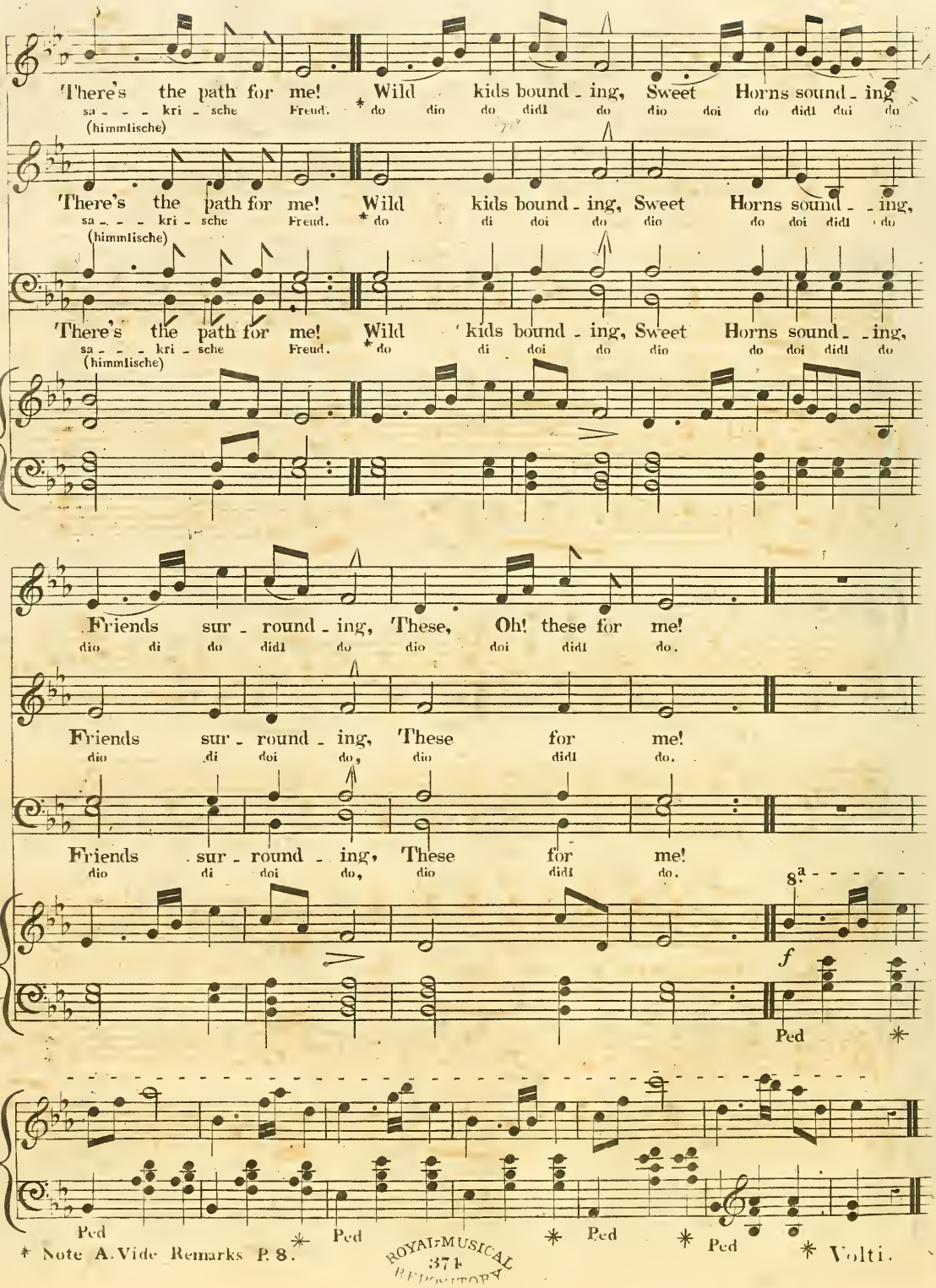
dol.

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - - fle true,
Gam - - - sen g'nu geit und hon i mit mein Stut - - - zerl a
(Gemsen) (genug) (giebt) (hab) (ich) (Büchse)

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - - fle true,
Gam - - - sen g'nu geit und hon i mit mein Stut - - - zerl a
(Gemsen) (genug) (giebt) (hab) (ich) (Büchse)

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - - fle true,
Gam - - - sen g'nu geit und hon i mit mein Stut - - - zerl a
(Gemsen) (genug) (giebt) (hab) (ich) (Büchse)

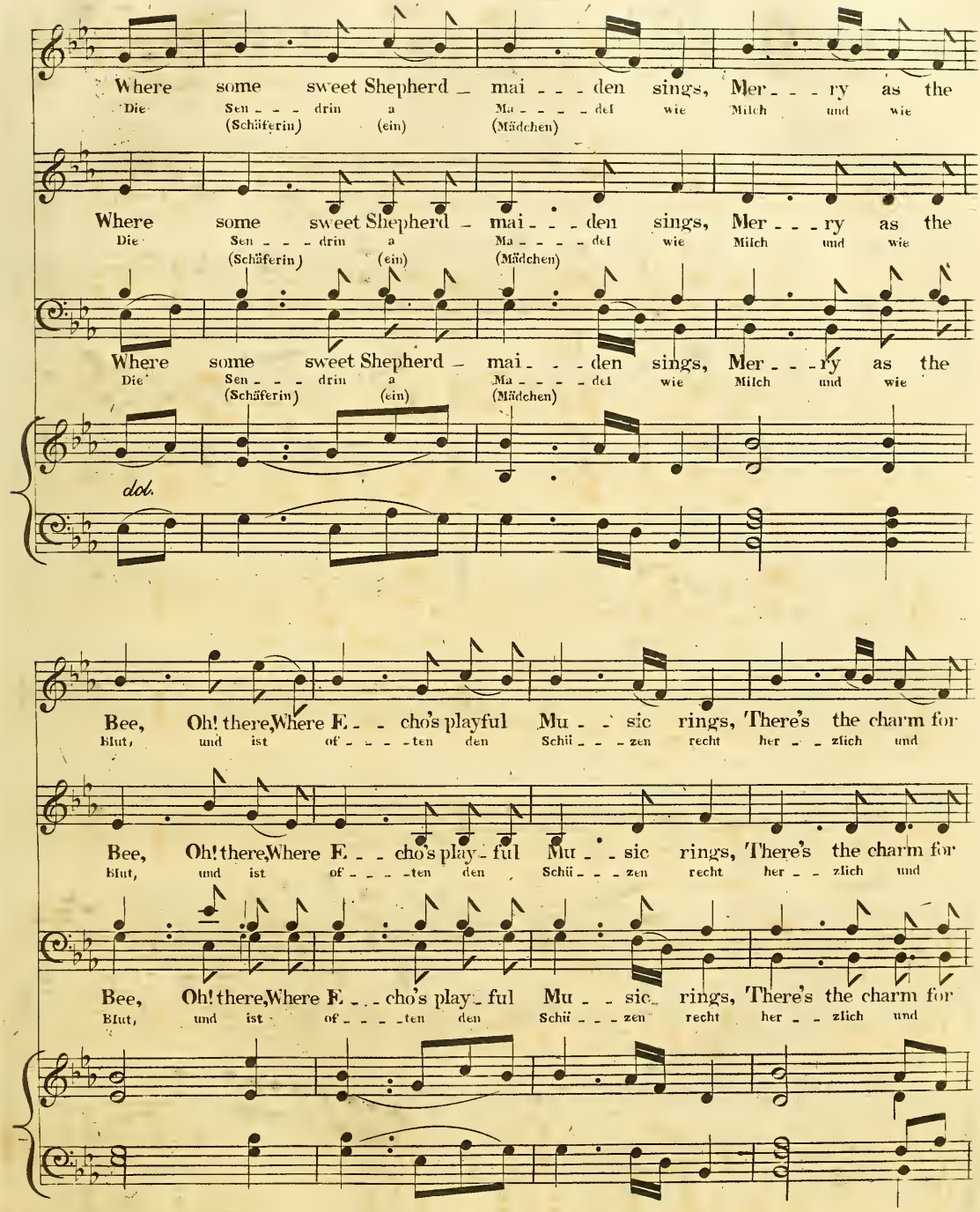
ROYAL MUSICAL 374



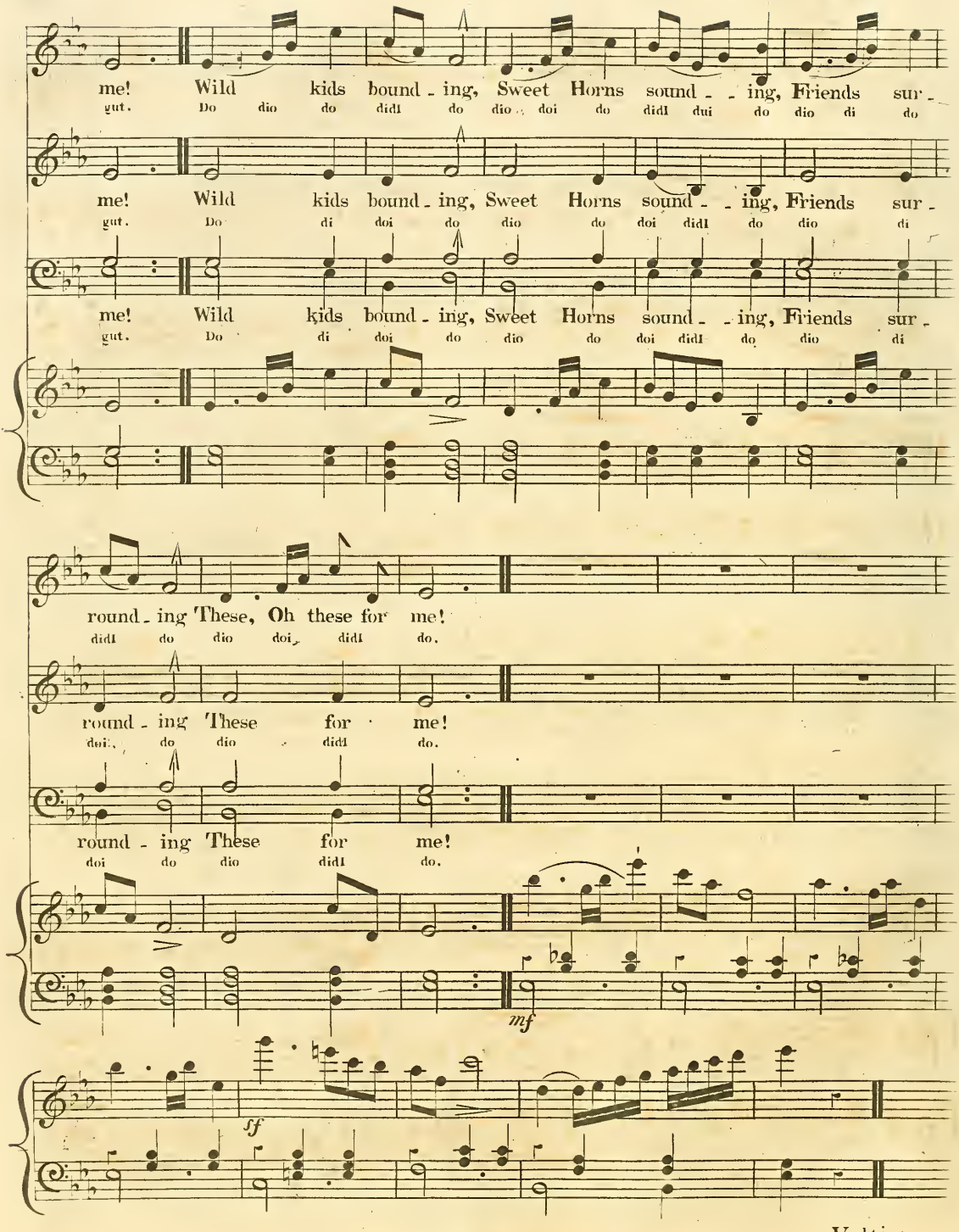
* Note A. Vide Remarks P. 8.

ROYAL MUSICAL 374 REPOSITORY

2d VERSE.



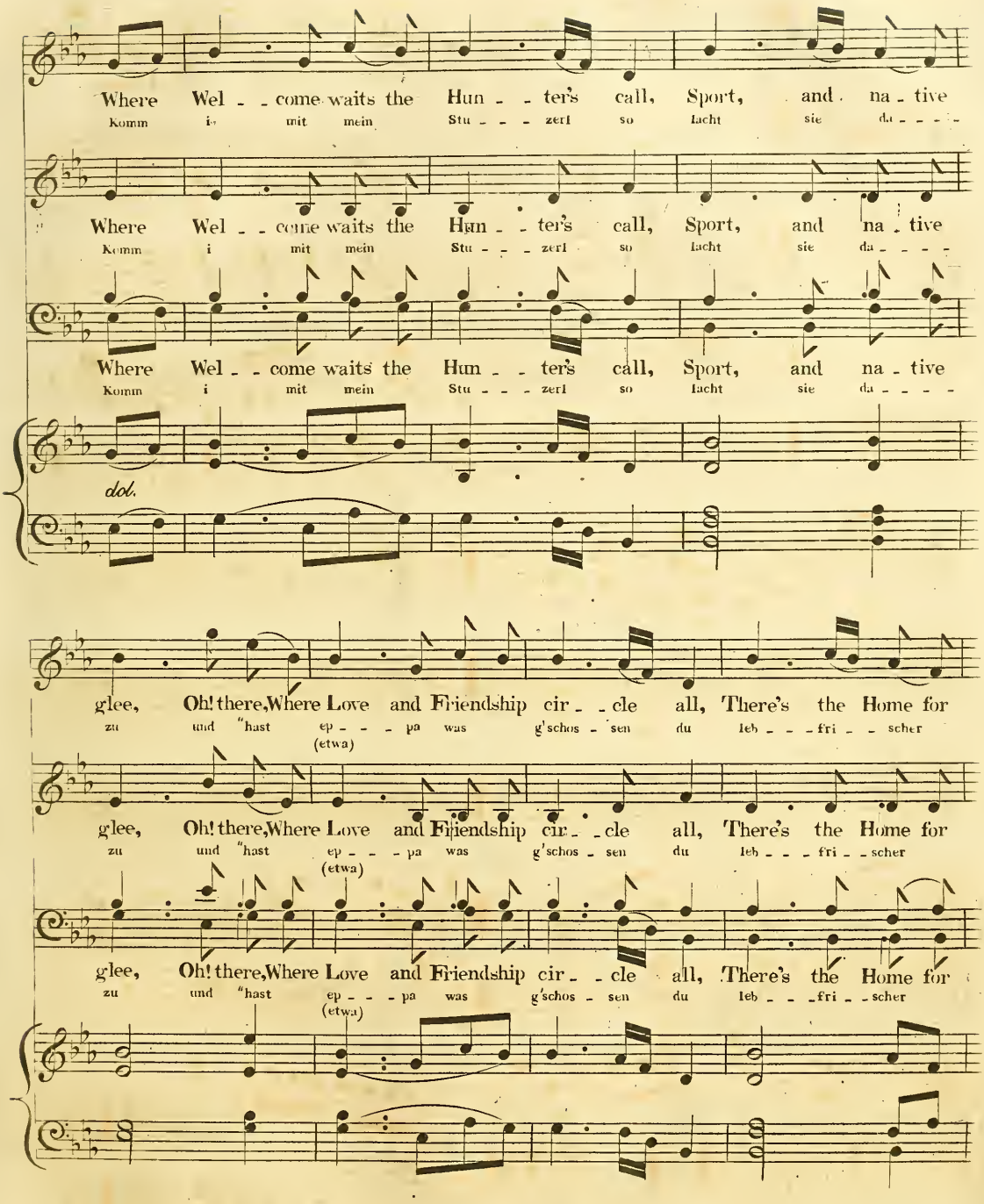
ROYAL MUSICAL
374
REPOSITORY



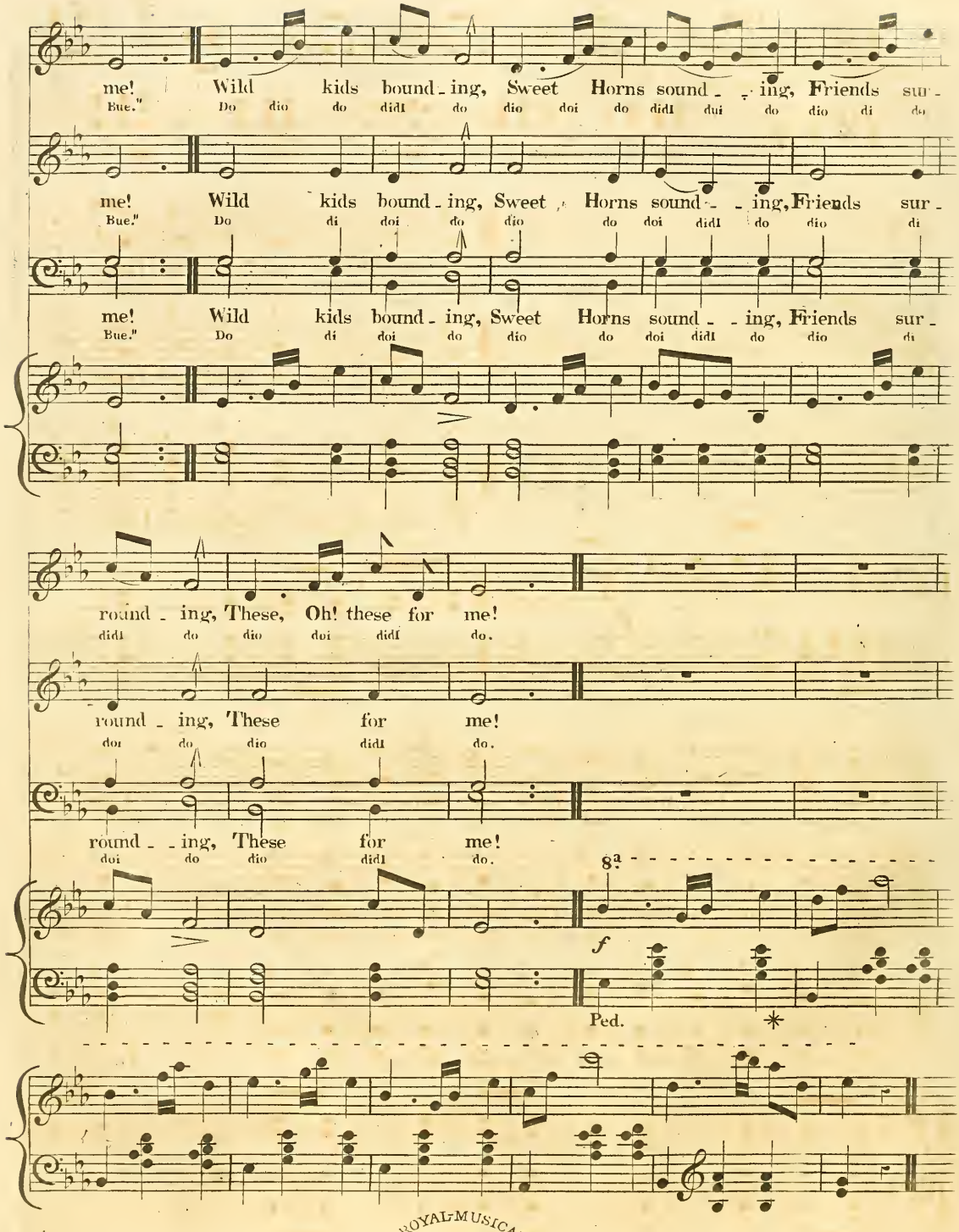
Volti.

ROYAL MUSICAL 374 REGISTRY

3d. VERSE.



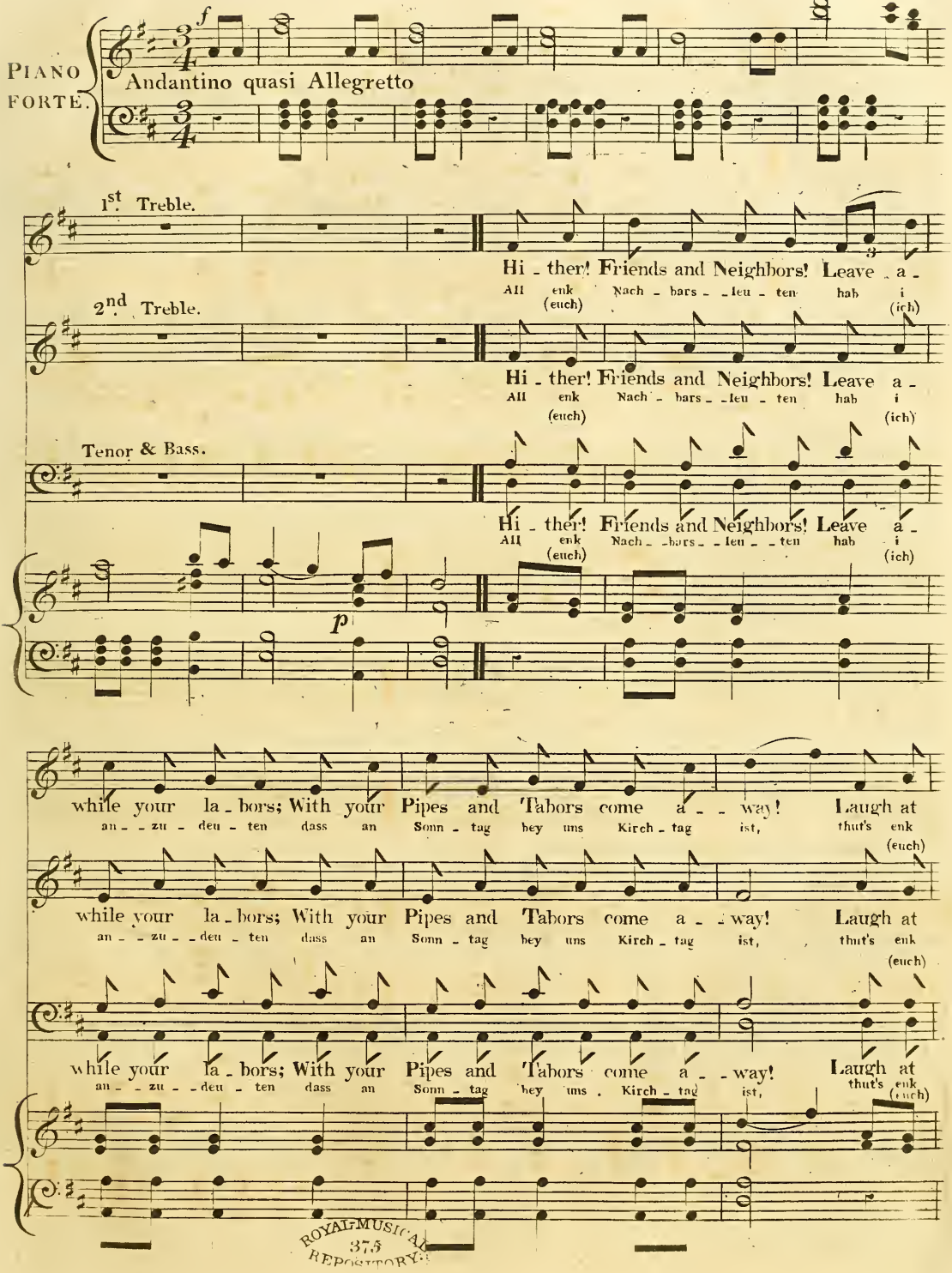
ROYAL MUSICAL 374 REPOSITORY.



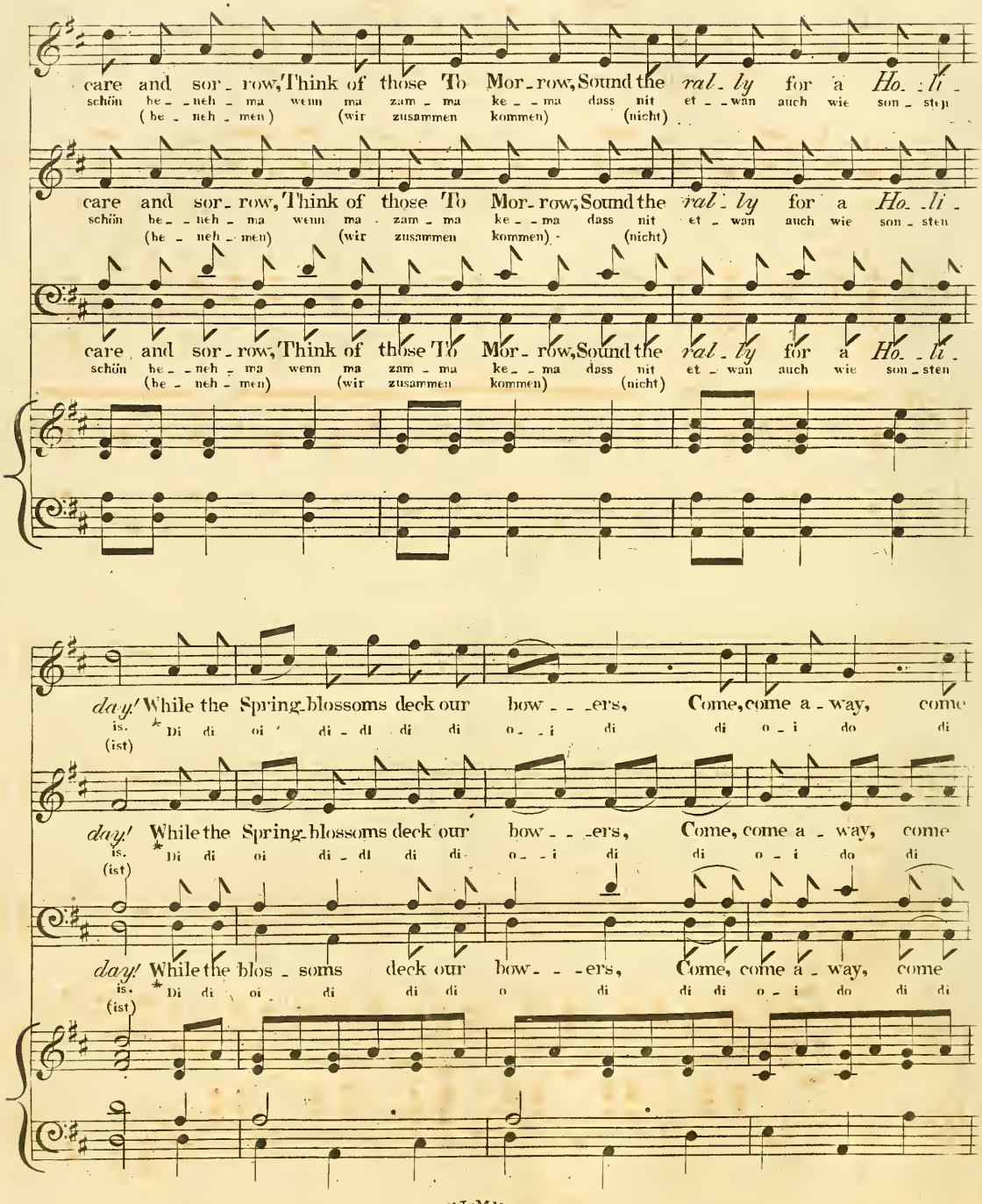
ROYAL MUSICAL
HISTORY.

No. 6.

"All enk Nachbarsleuten."

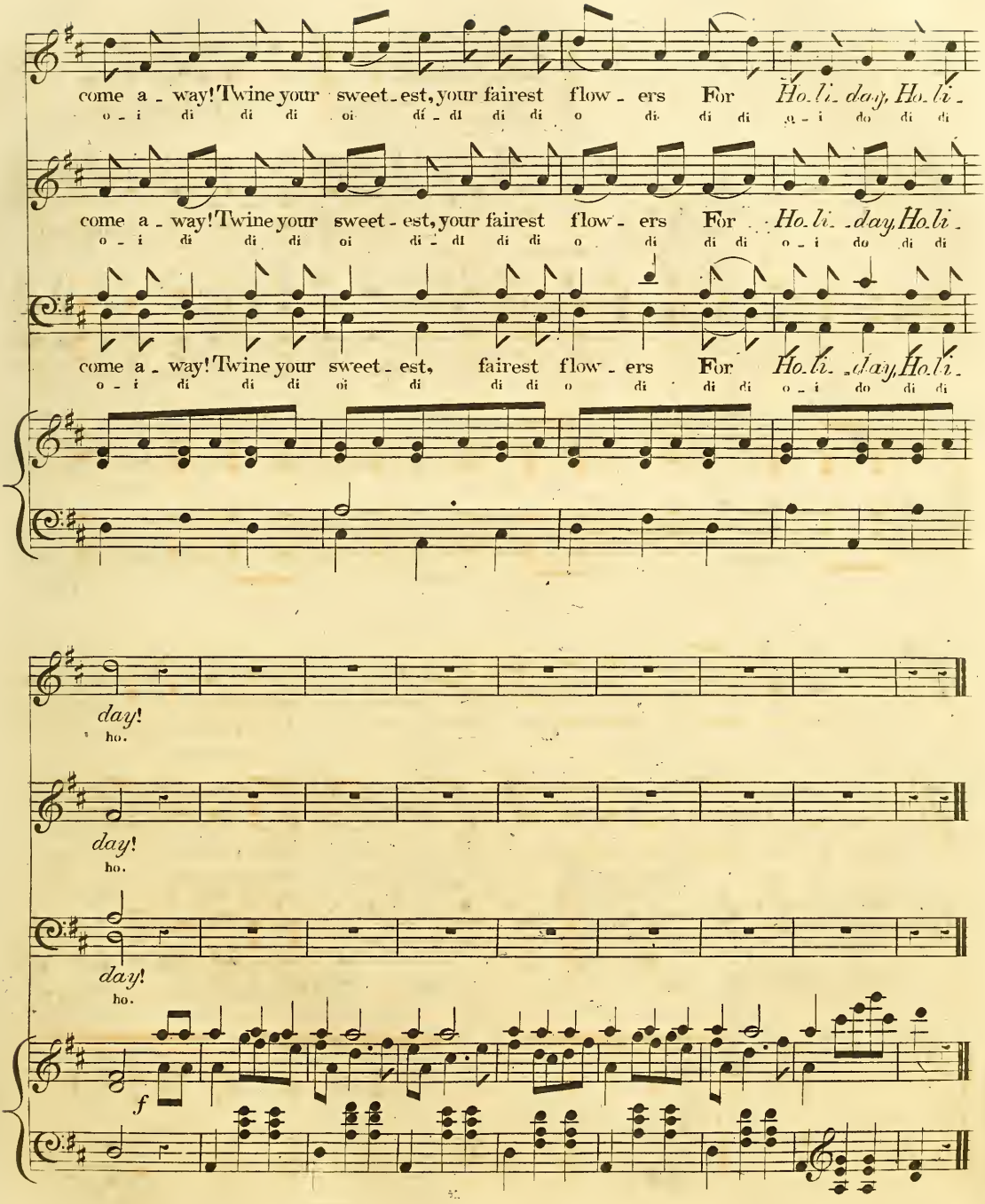


ROYAL MUSICAL REPOSITORY 375



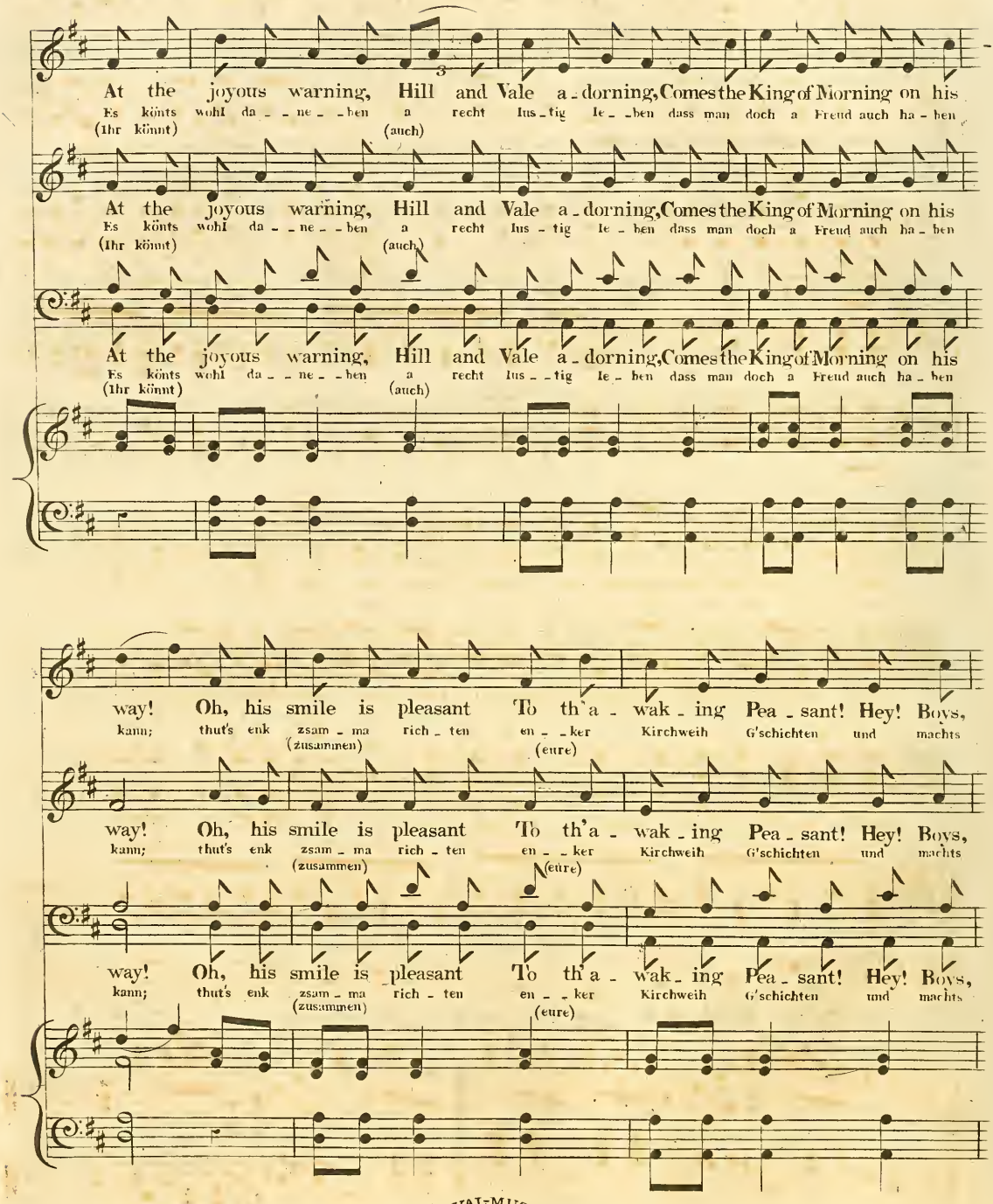
* Note A. Vide Remarks P. 8.

ROYAL MUSICAL REPOSITORY 375

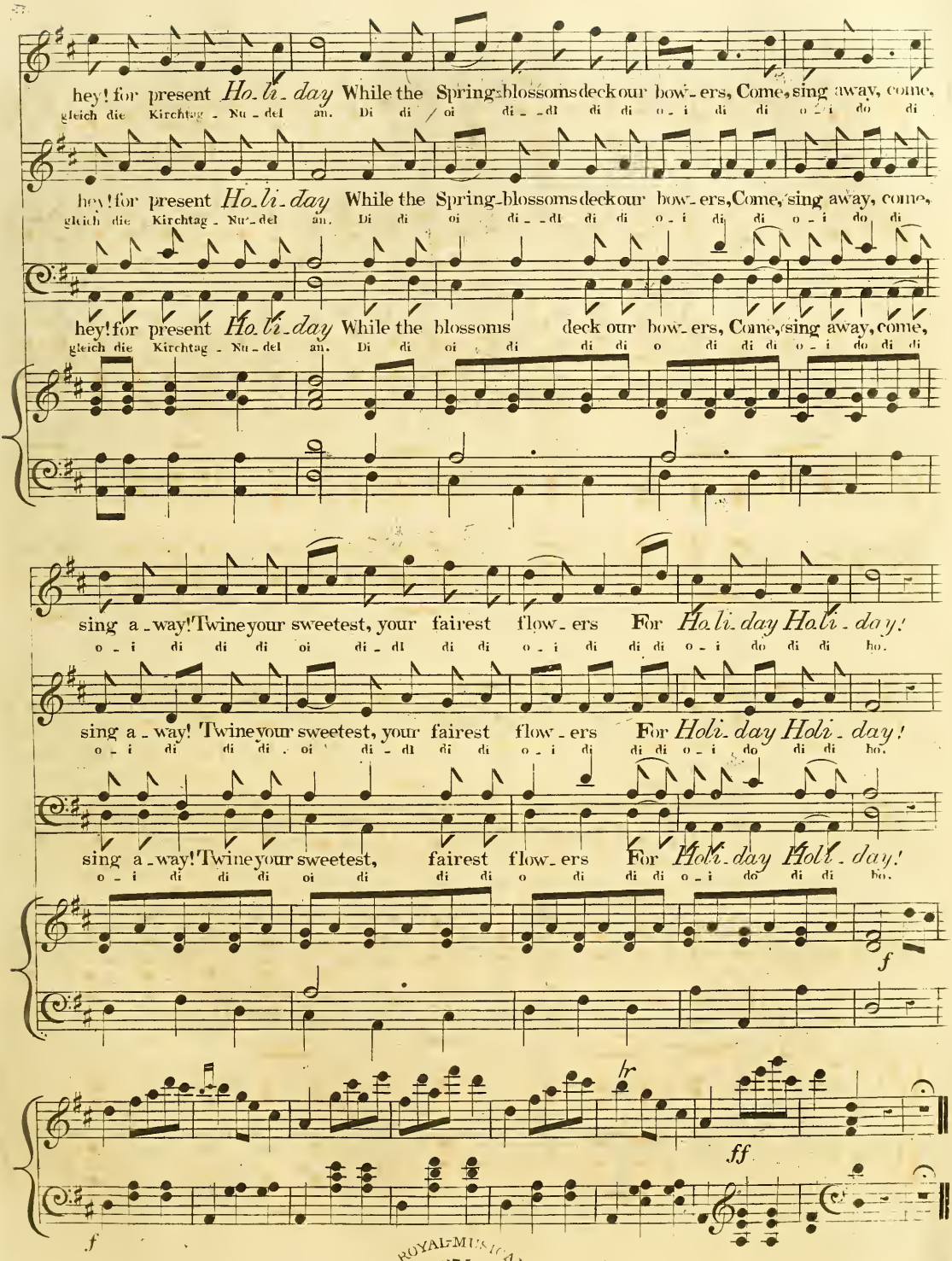


ROYAL MUSICAL
375
REPOSITORY.

2d. VERSE.

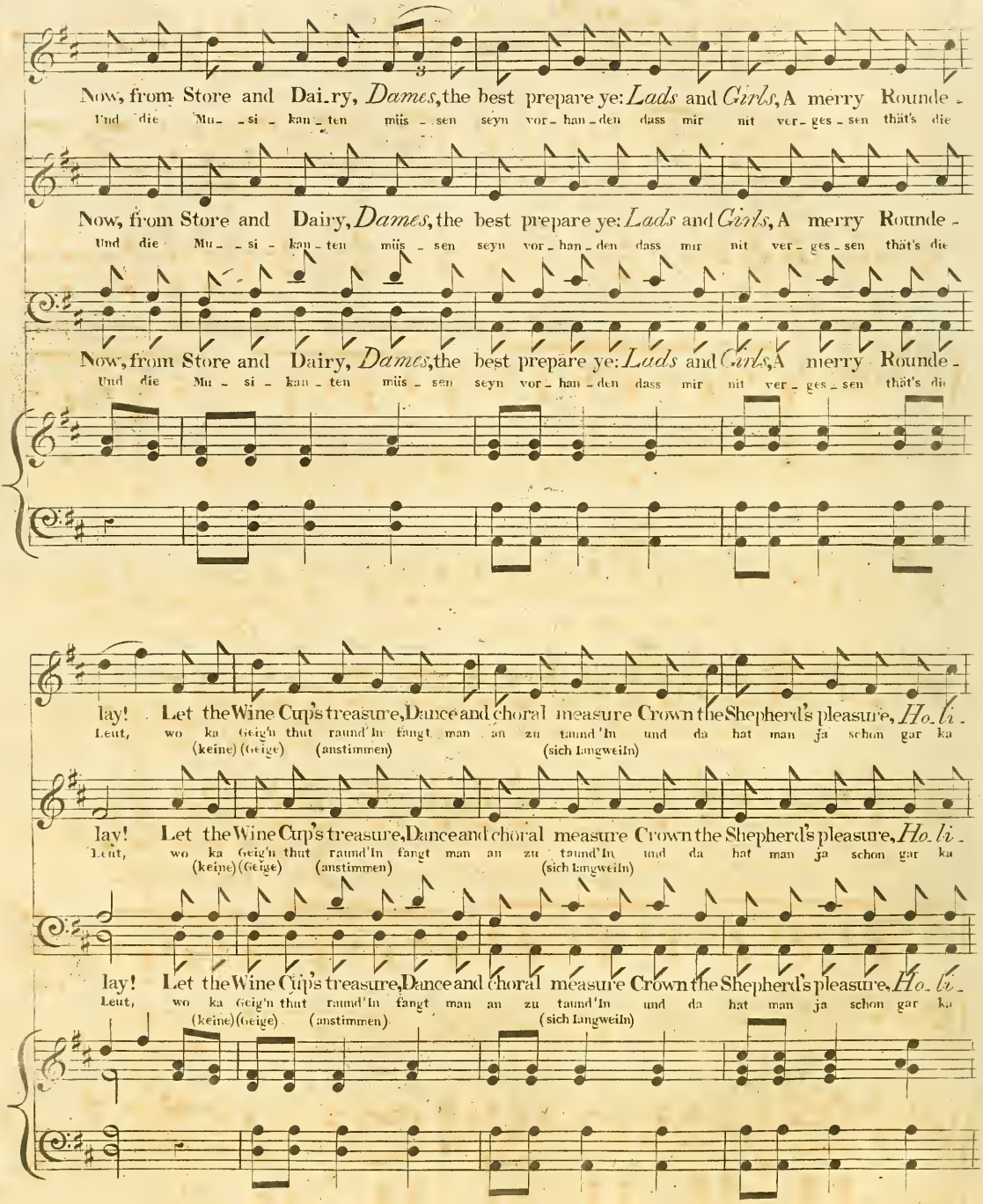


ROYAL MUSICAL
375
REPOSITORY.

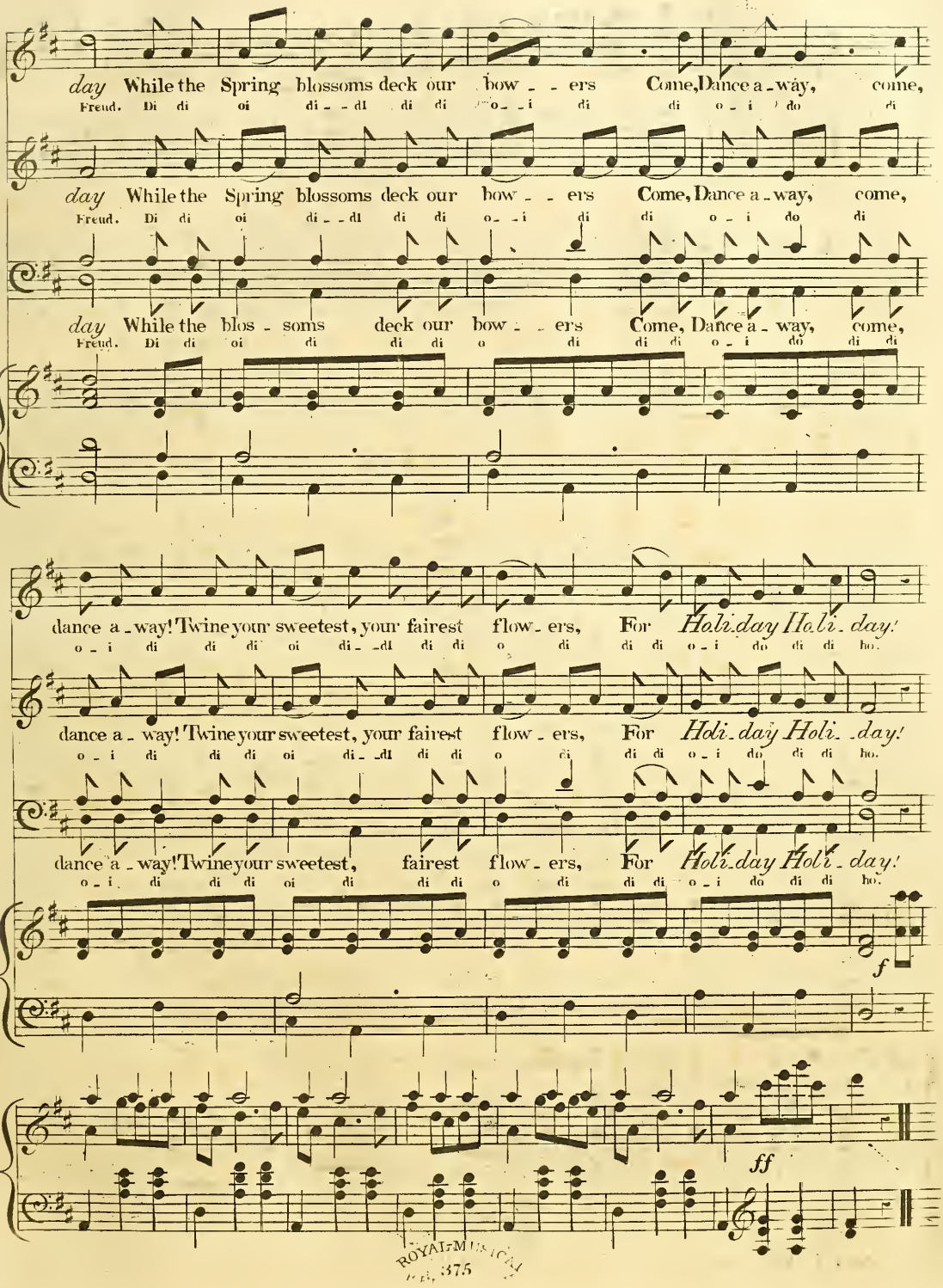


ROYAL MUSICAL
P.L. 375

3d Verse.



ROYAL MUSICAL REPOSITORY.

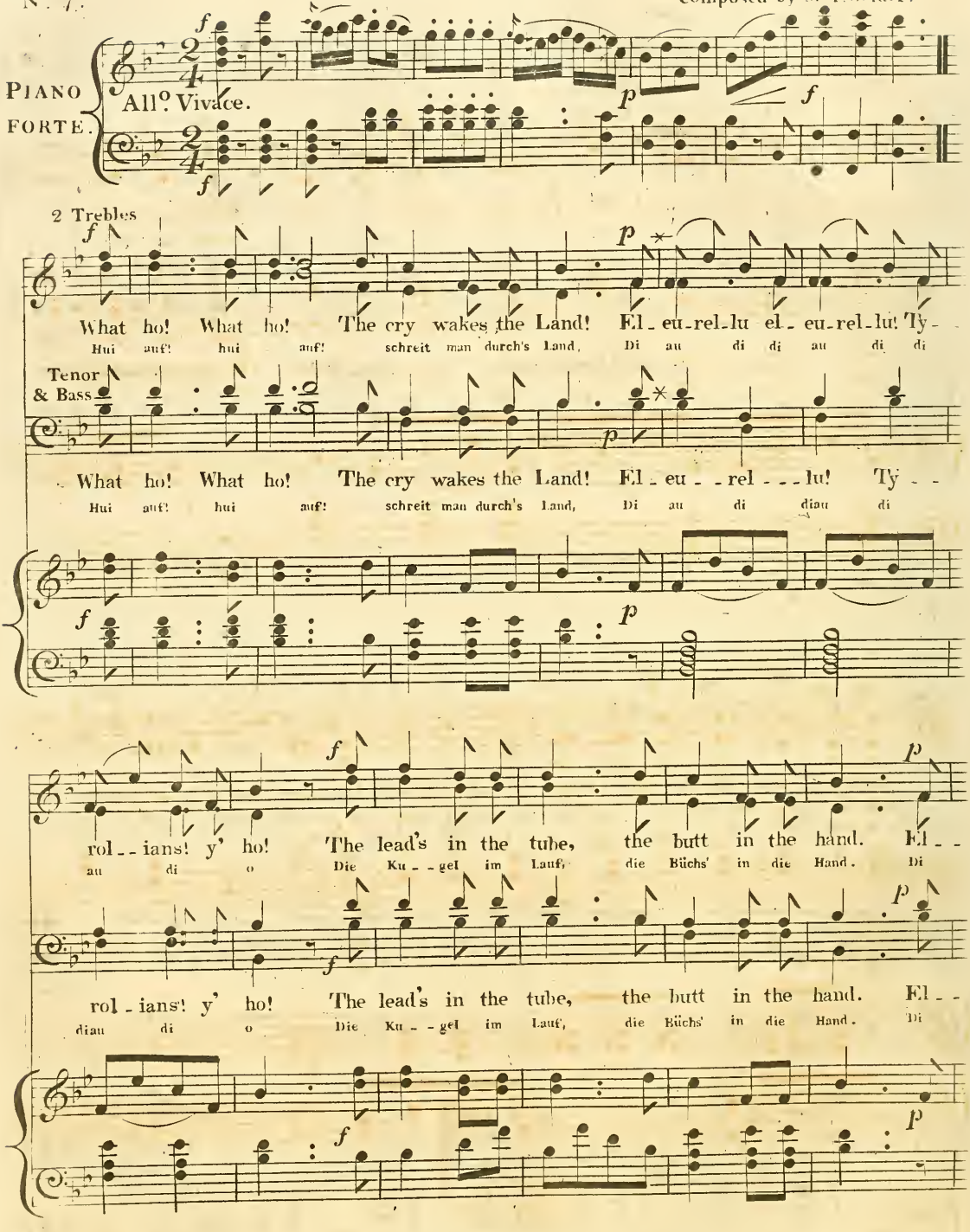


ROYAL MUSICAL
375

No 7.

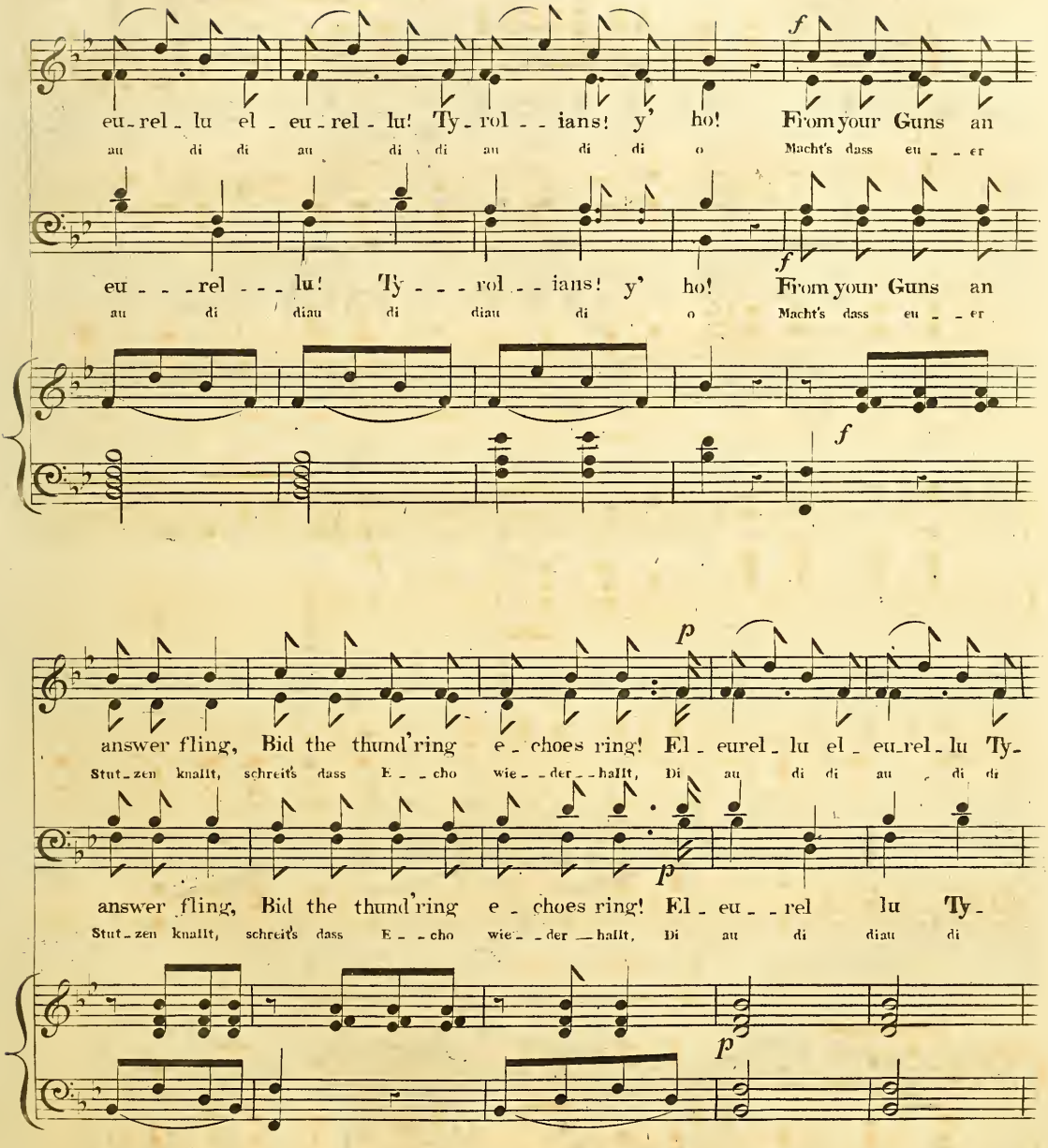
Der Tyroler Landsturm.

Composed by M. P. Seidel.

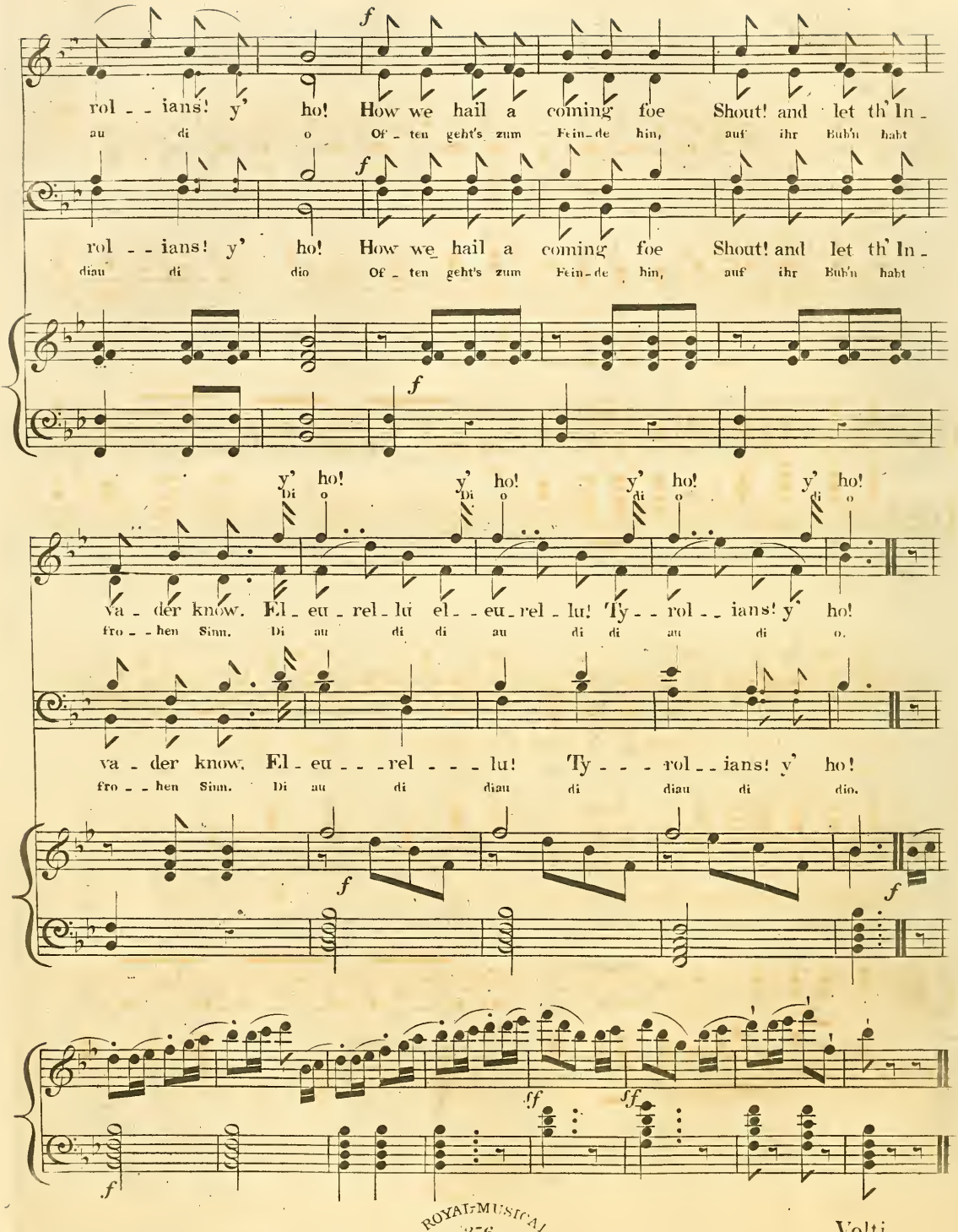


Note B. Vide Remarks P 8.

ROYAL MUSICAL 376 REPOSITORY



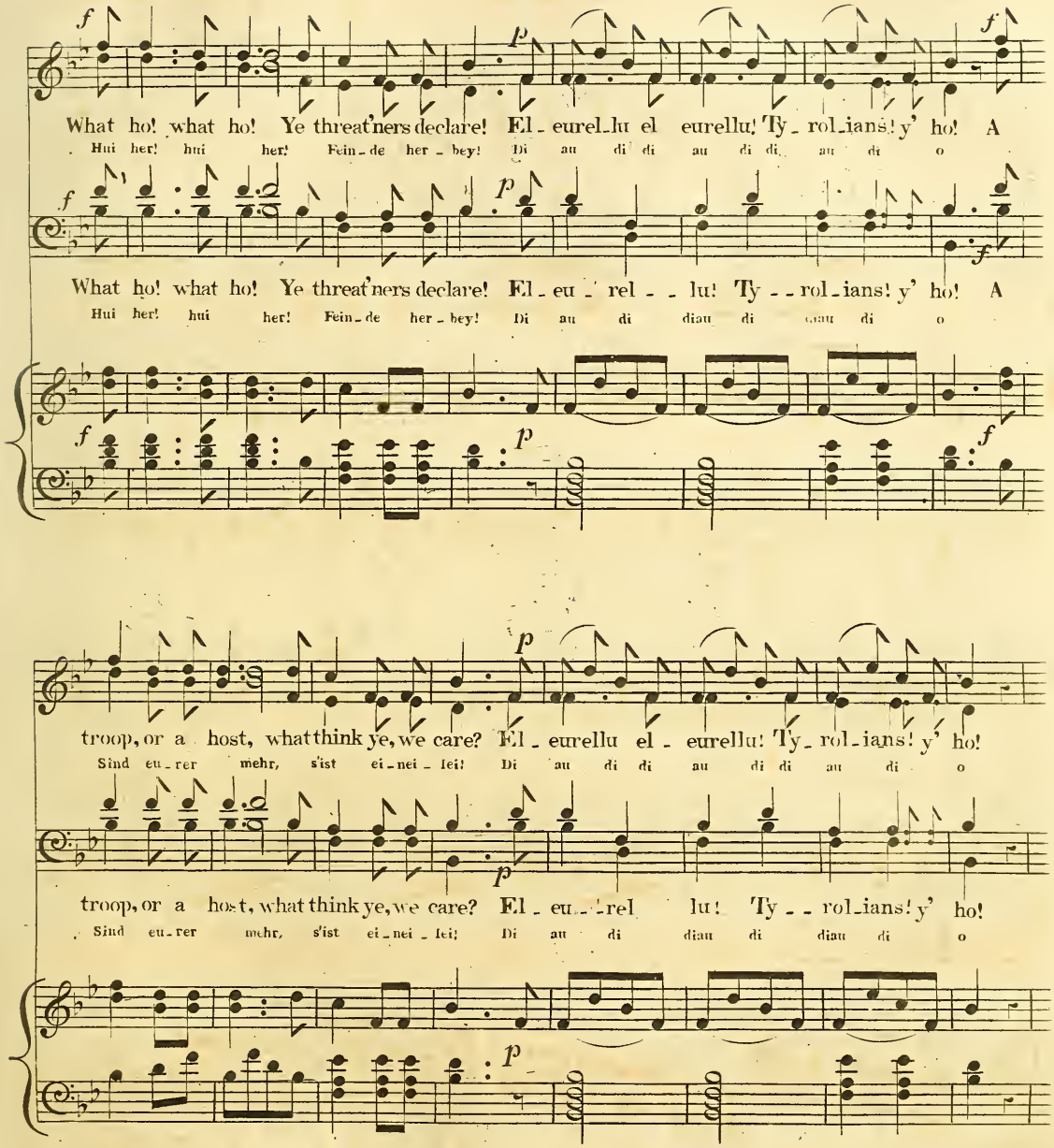
ROYAL-MUSICAL
376
REPOSITORY.



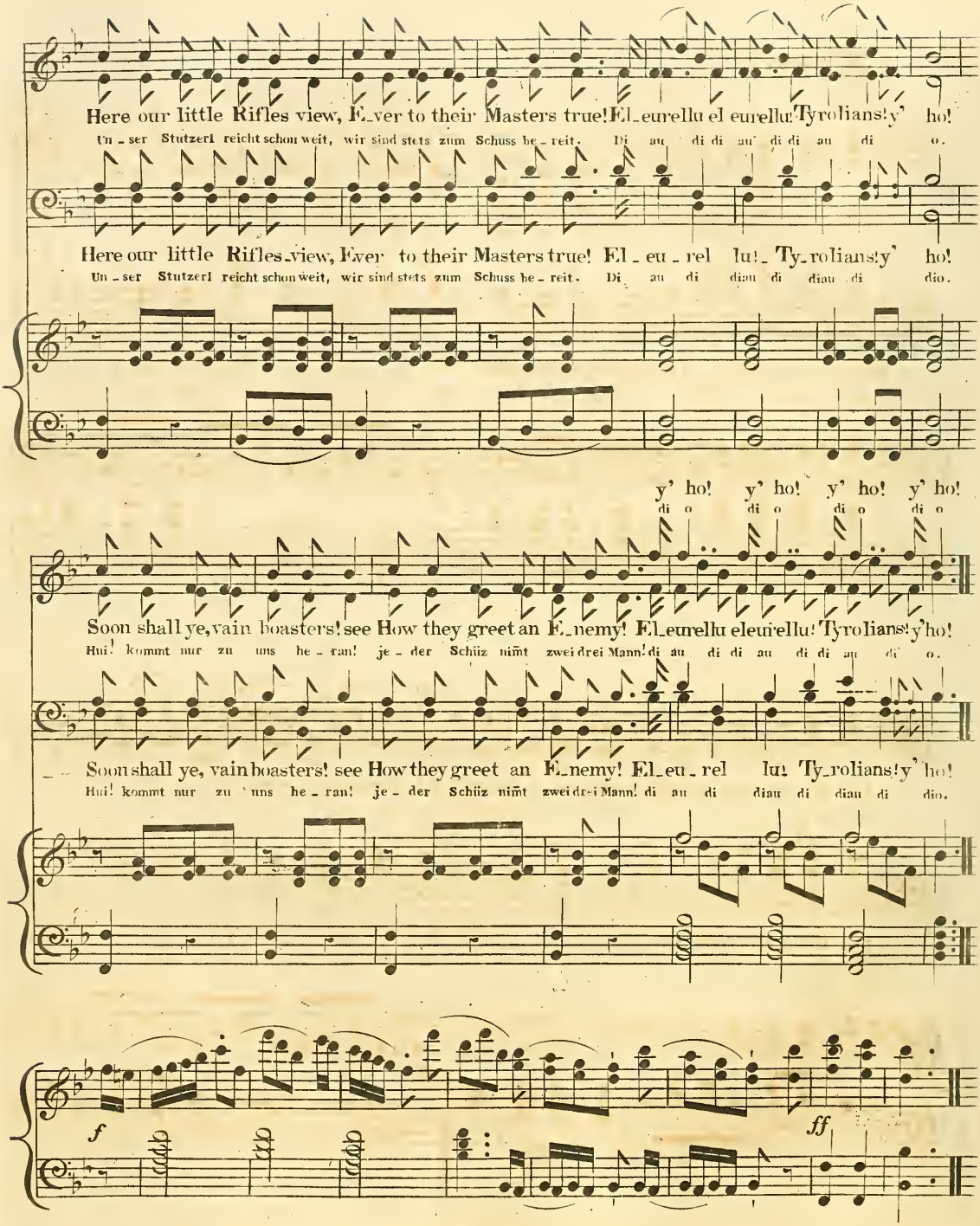
ROYAL MUSICAL
376
REPOSITORY.

Volti

2.d Verse.



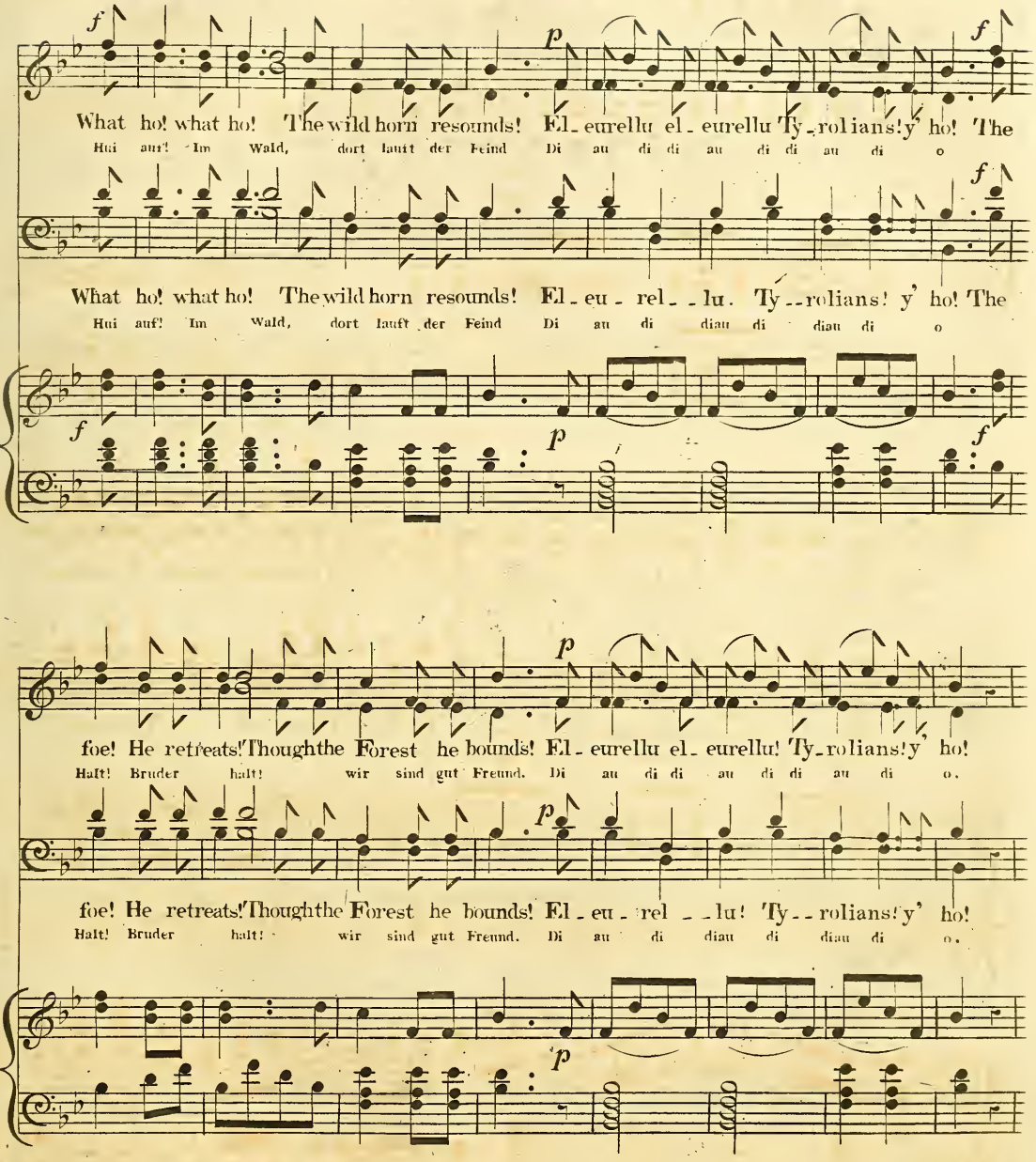
ROYAL MUSICAL
376
REPOSITORY.



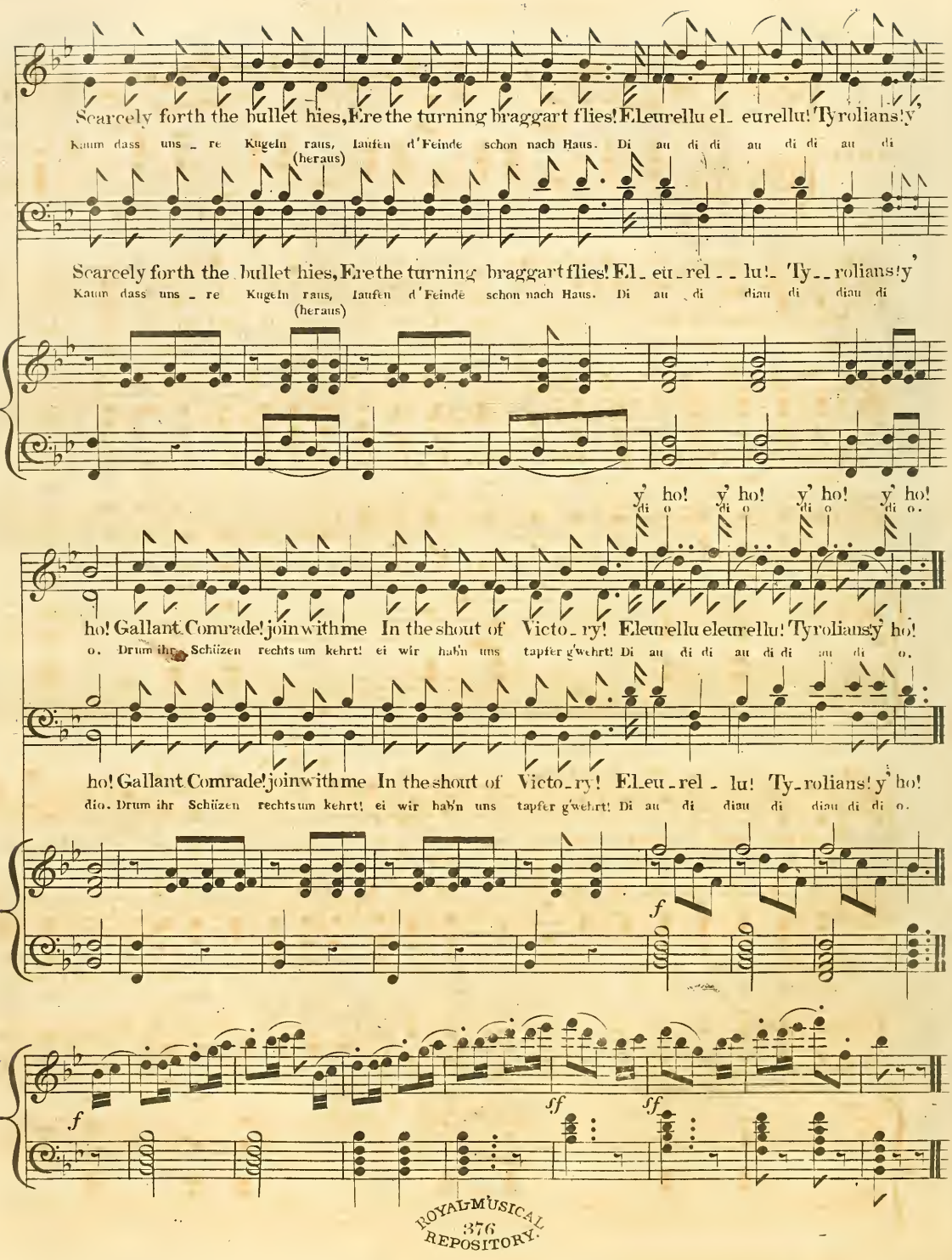
ROYAL MUSICAL
376
REPOSITORY

Volti.

3d. Verse.



ROYAL MUSICAL
376
REPOSITORY.



ROYAL MUSICAL
376
REPOSITORY.

"WANN I MORGENS FRÜH".

N.° 8. Moderato.

PIANO FORTE.

p *f*

Ped. * Ped. *

When the ma-tin bell is ring-ing, U-re-li u-re-li ho! u-re-li ho!
Wann i Mor-gens früh auf-steh ju-he! hudl-di he! hudl-di he!

When the ma-tin bell is ring-ing, U-re-li u-re-li ho! u-re-li ho!
Wann i Mor-gens früh auf-steh ju-he! hudl-di hudl di he! hudl-di he!

When the ma-tin bell is ring-ing, U-re-li u-re-li ho! u-re-li ho!
Wann i Mor-gens früh auf-steh ju-he! hudl-di he! hudl-di he!

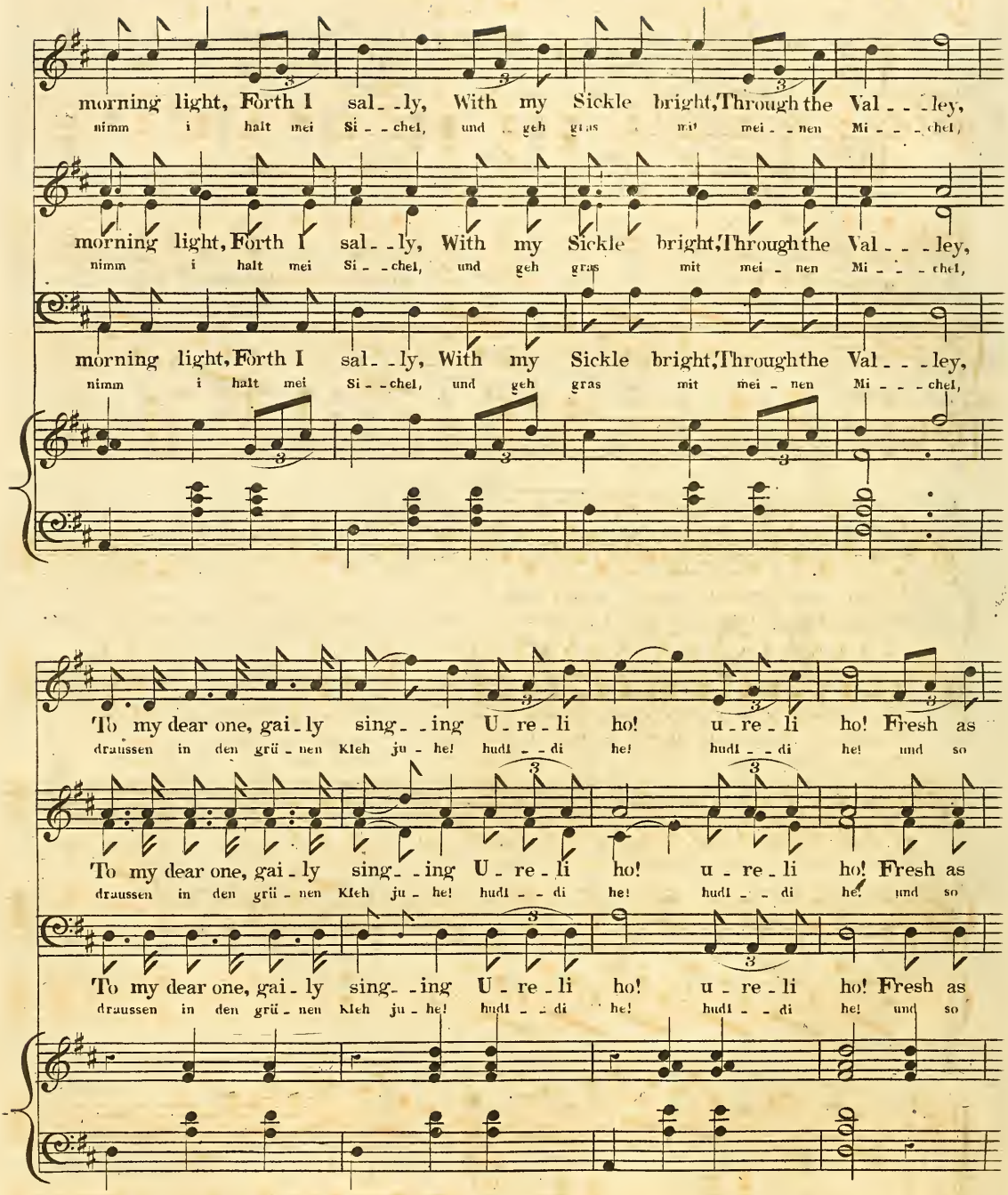
From my rushy pallet springing, U-re-li u-re-li ho! u-re-li ho! Fresh as
und zu mei-ne Schwagrin geh ju-he! hudl-di he! hudl-di he! und so

From my rushy pallet springing, U-re-li u-re-li ho! u-re-li ho! Fresh as
und zu mei-ne Schwagrin geh ju-he! hudl-di hudl-di he! hudl-di he! und so

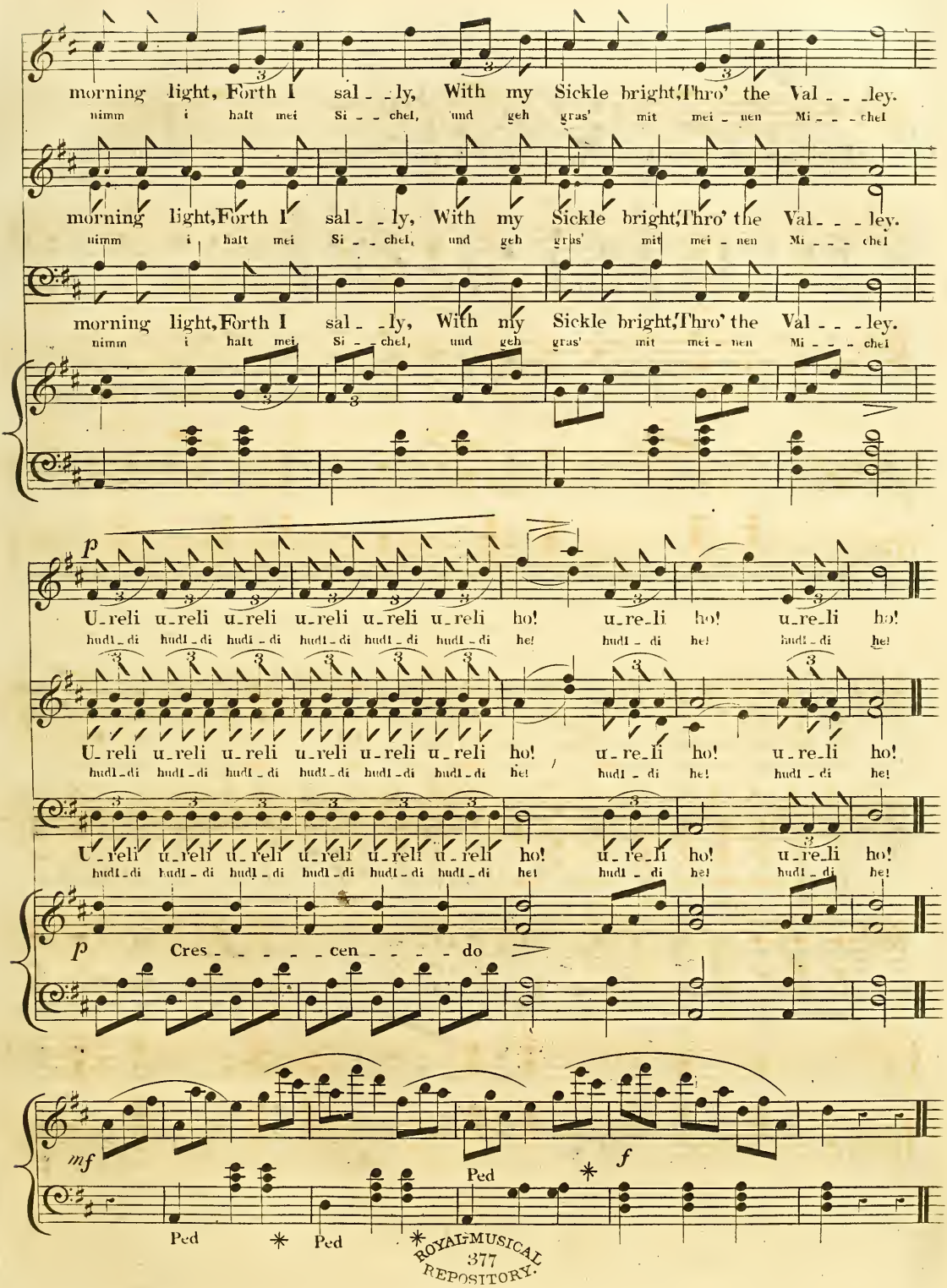
From my rushy pallet springing, U-re-li u-re-li ho! u-re-li ho! Fresh as
und zu mei-ne Schwagrin geh ju-he! hudl-di he! hudl-di he! und so

+ Note B. Vide Remarks P. 8.

ROYAL MUSICAL 377 REPOSITORY.

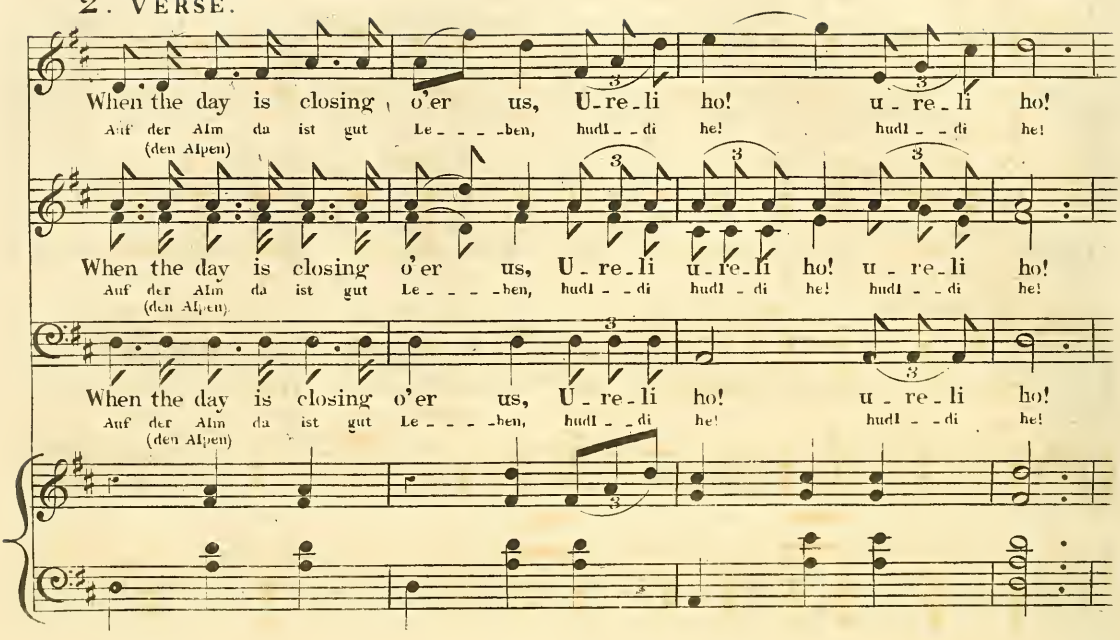


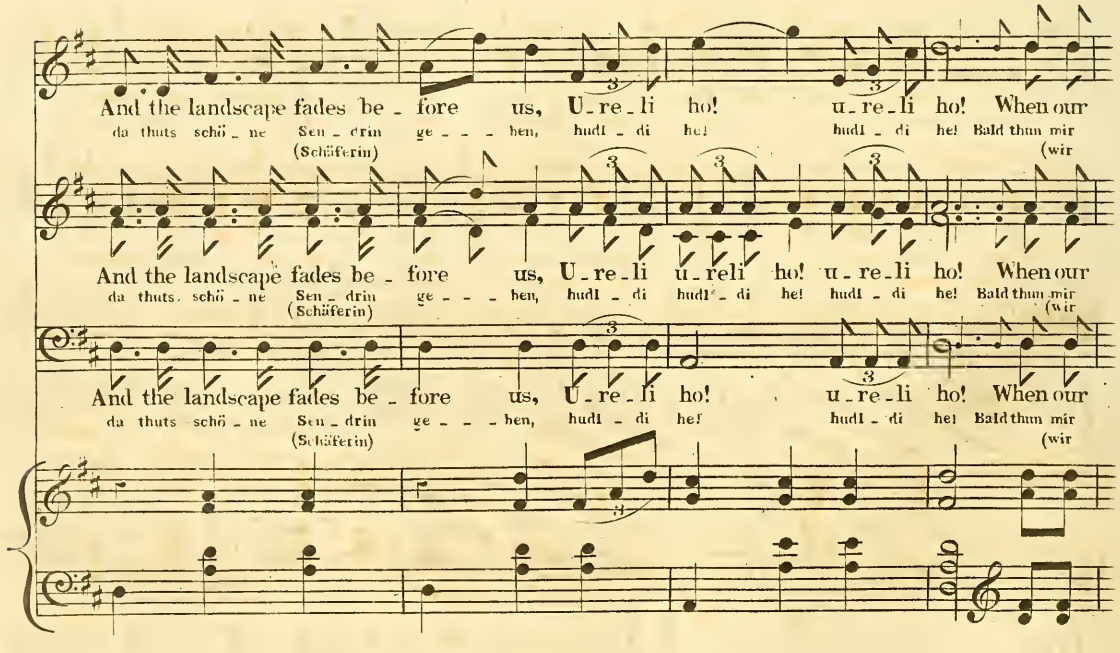
ROYAL MUSICAL
377
REPOSITORY.



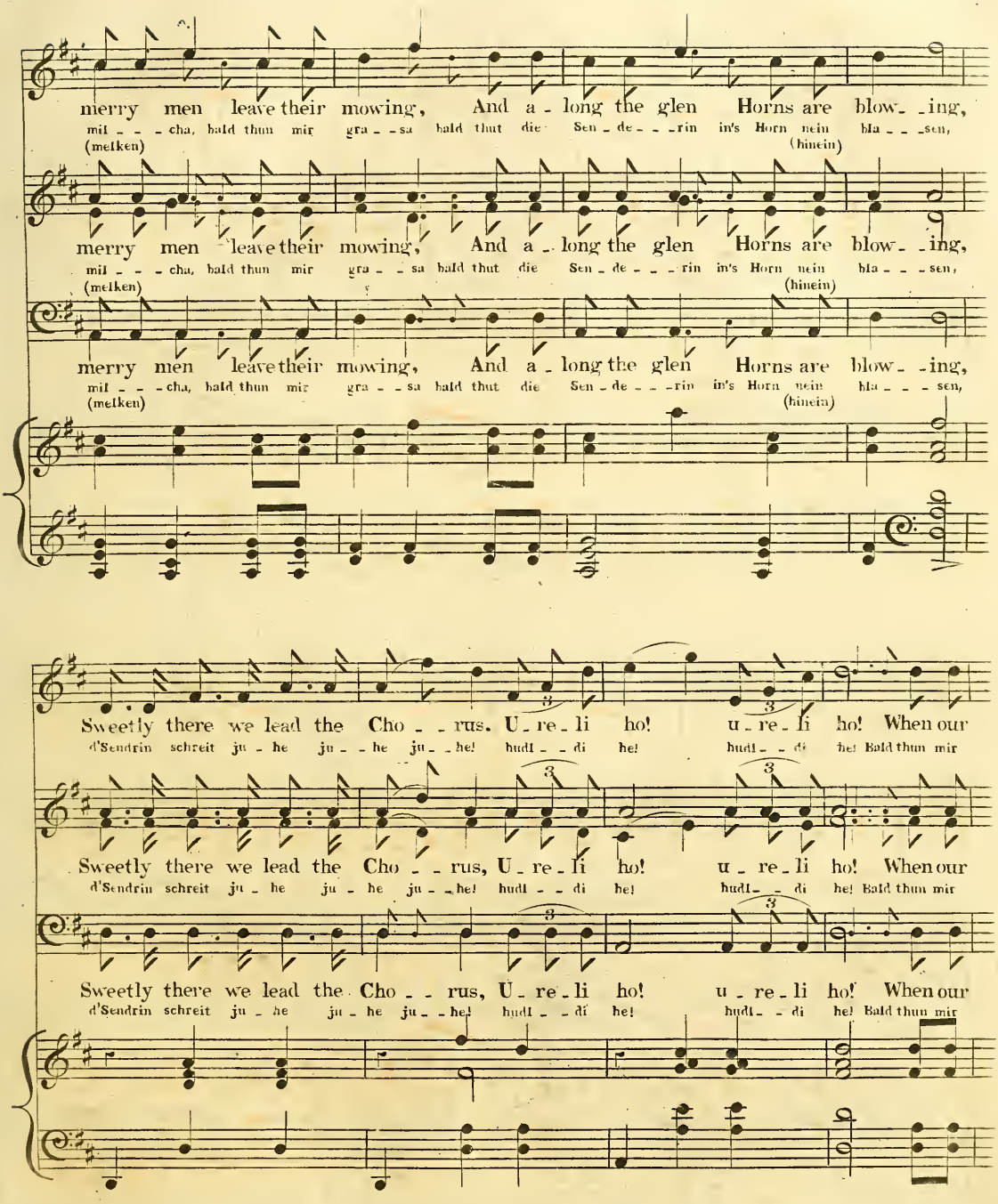
ROYAL MUSICAL 377 REPOSITORY.

2.d VERSE.

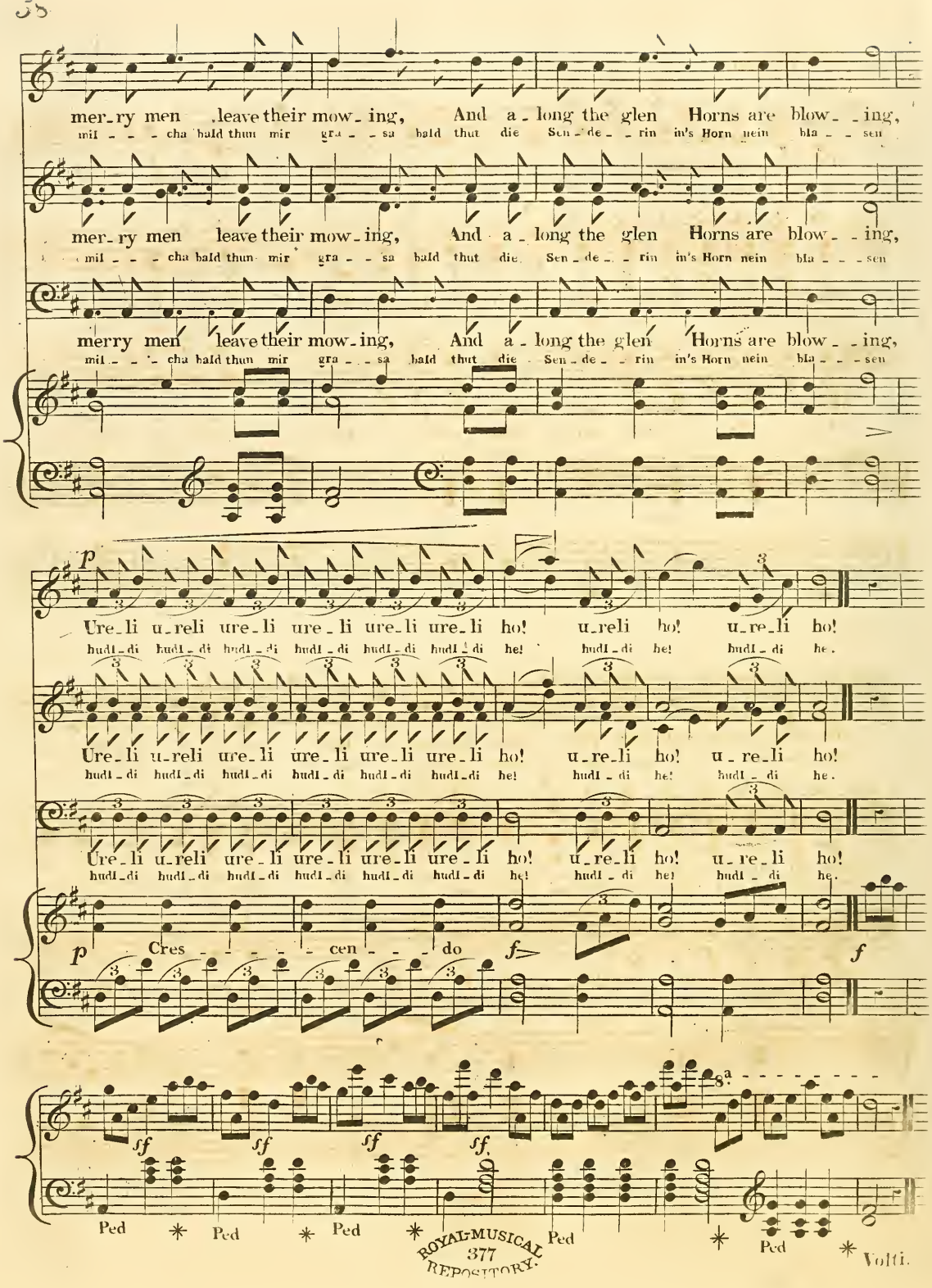




ROYAL MUSICAL
377
REPOSITORY.

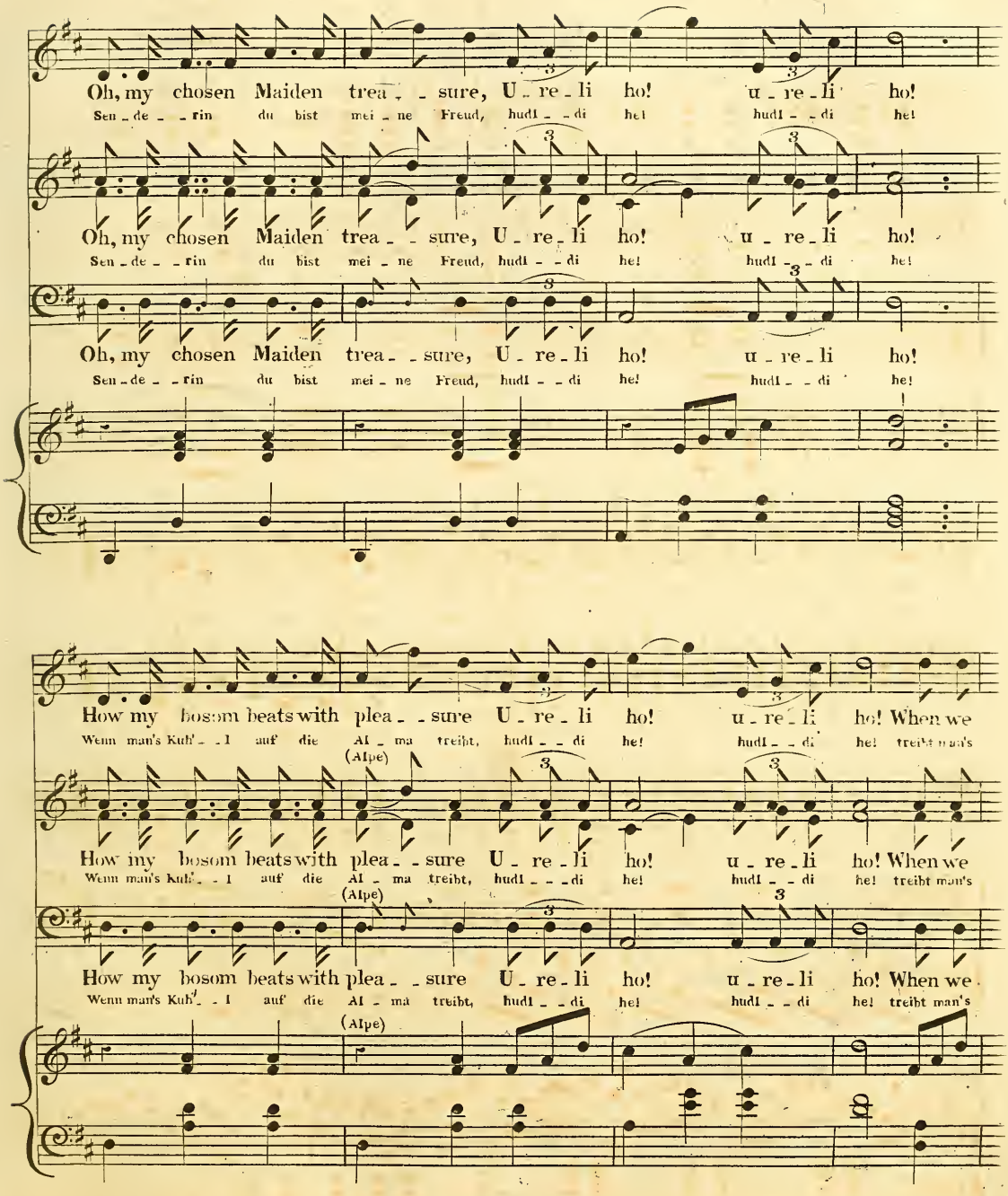


ROYAL MUSICAL
377
REPOSITORY.

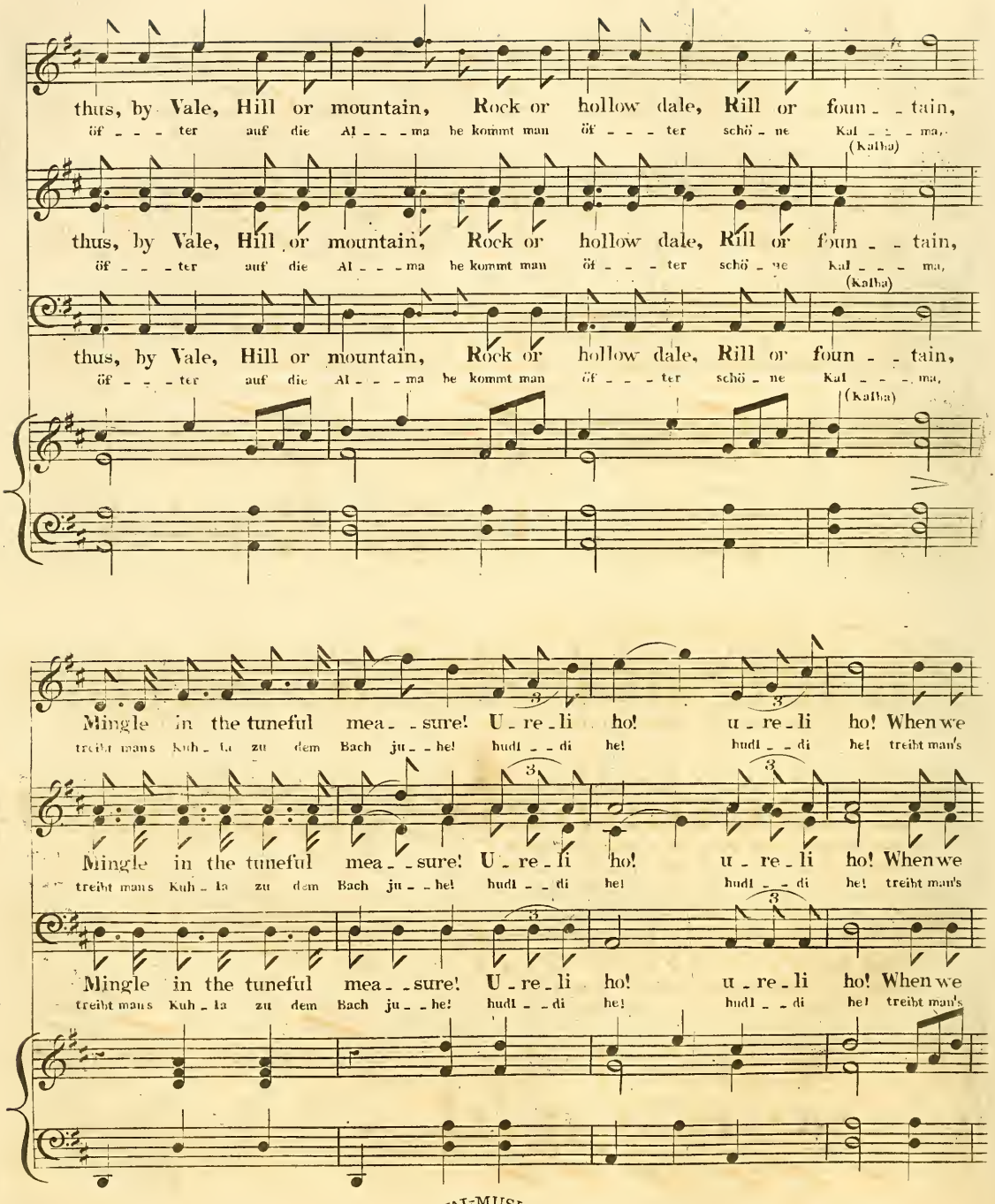


ROYAL MUSICAL
377
REPOSITORY.

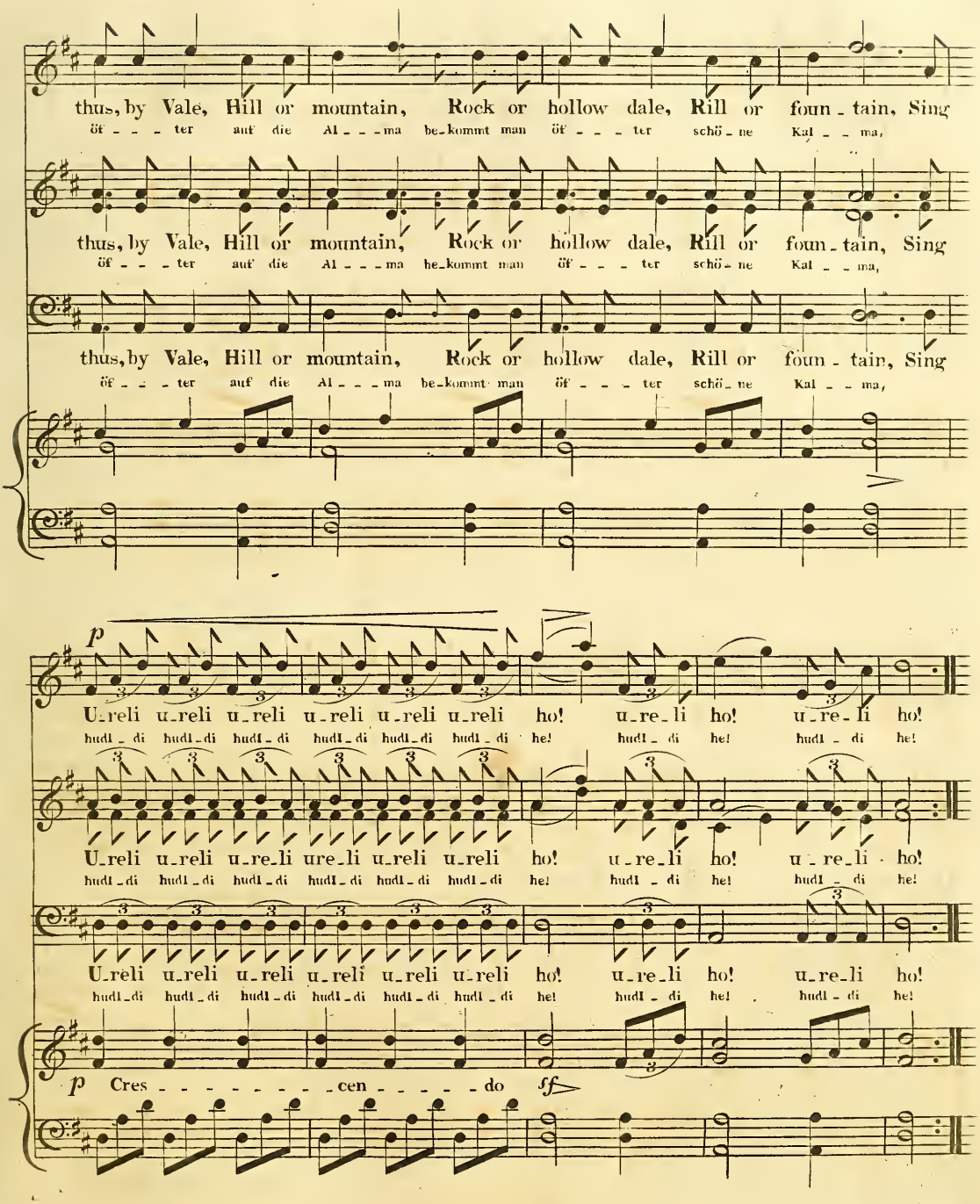
3d. VERSE.



ROYAL MUSICAL
377
REPOSITORY.

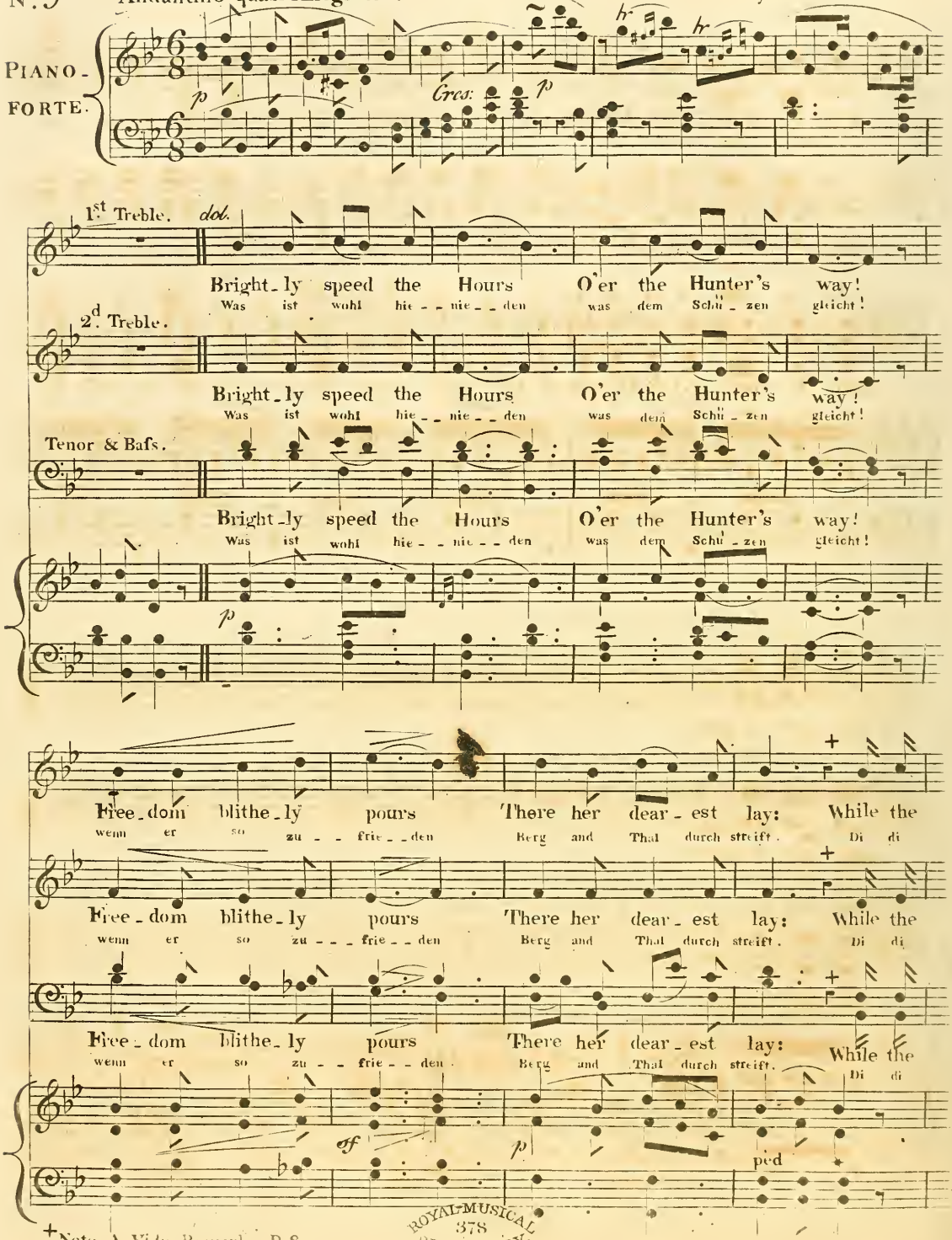


ROYAL MUSICAL
377
REPOSITORY



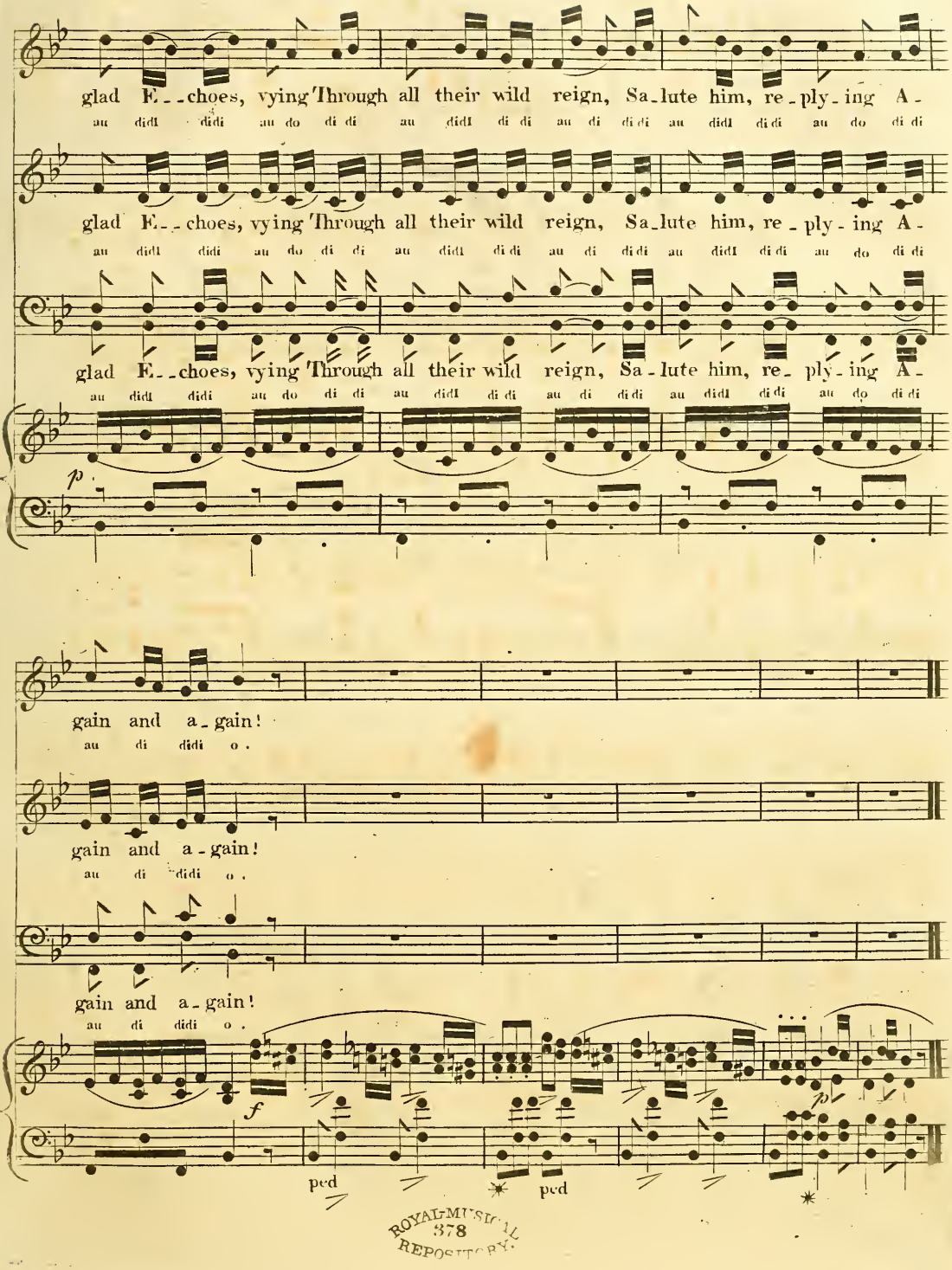
ROYAL MUSICAL 377 REPOSITORY.

N°. 9 Andantino quasi Allegretto. "DAS SCHUZENLIED". The Words & Melody by Felix Rainer.

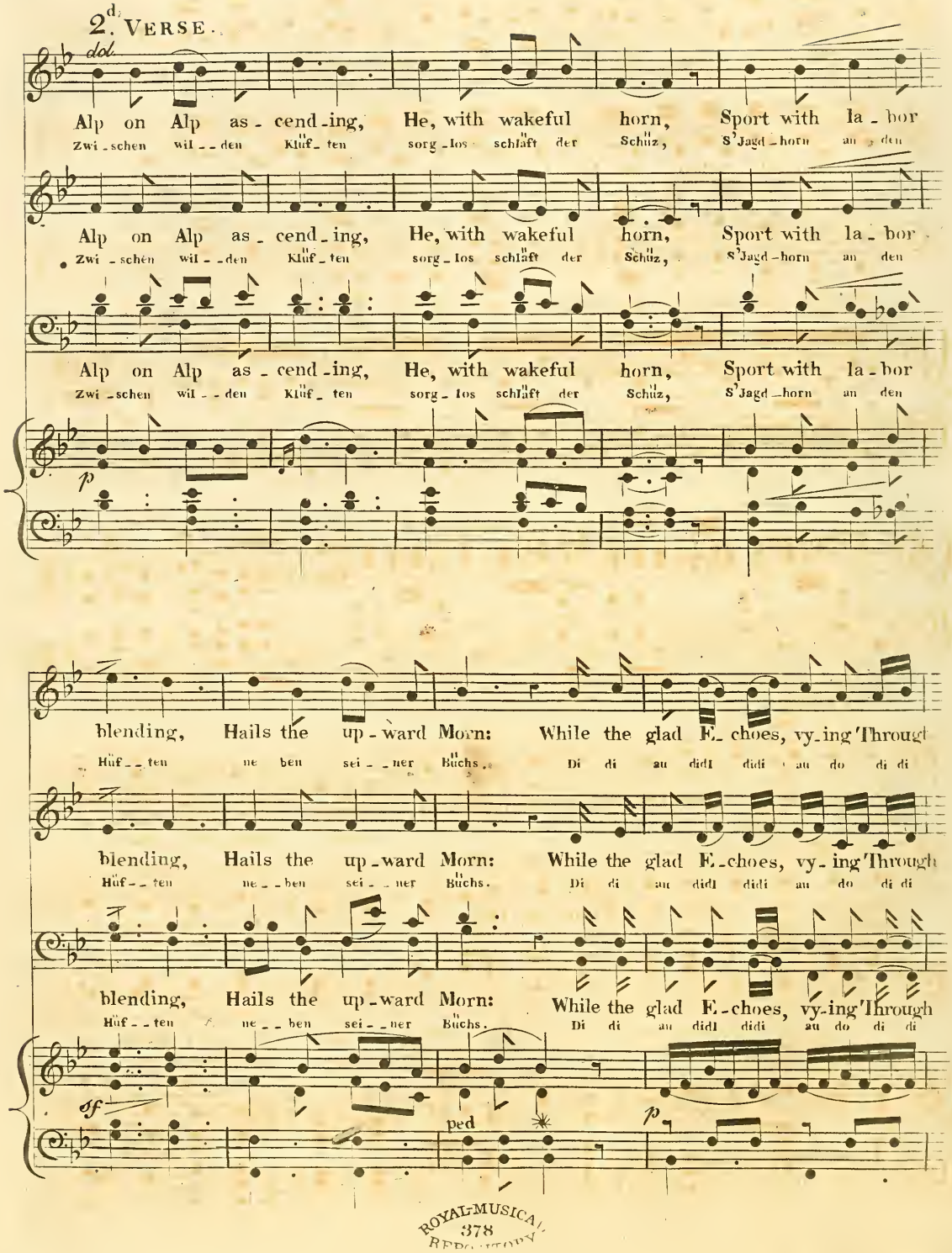


+Note A. Vide Remarks P 8.

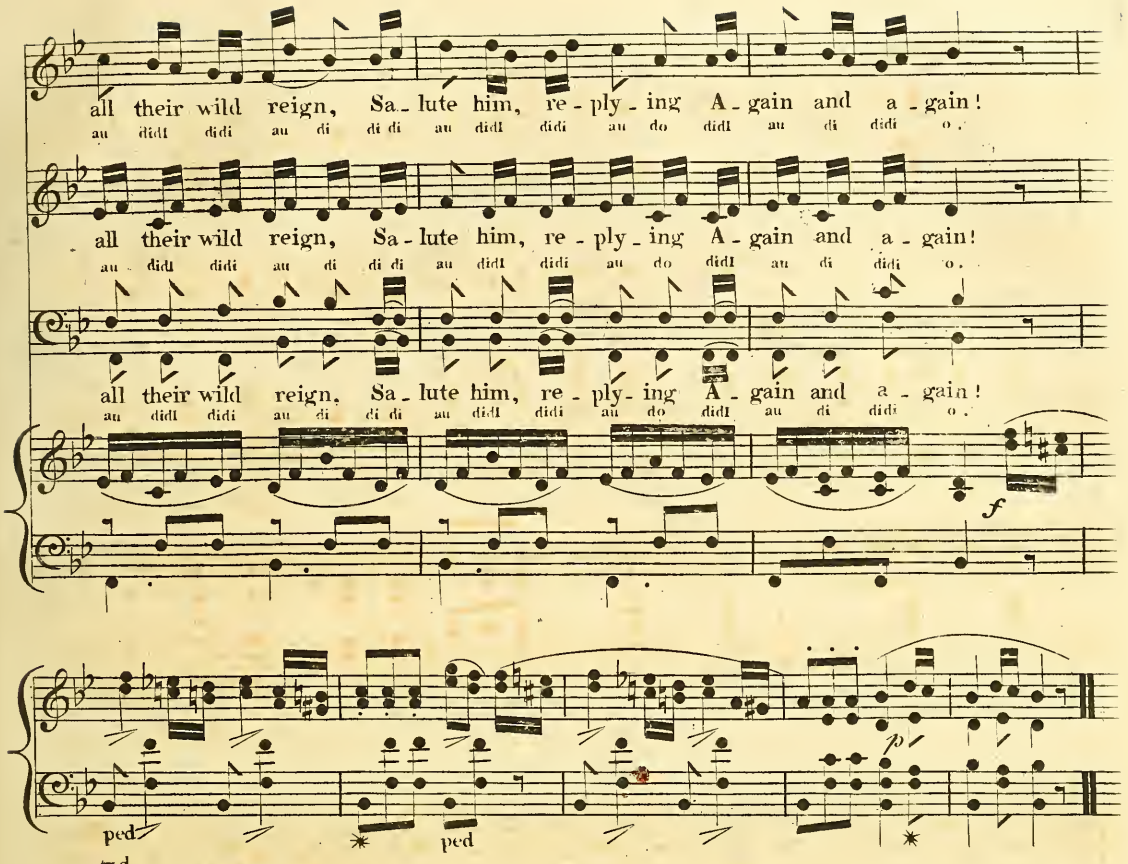
ROYAL MUSICAL 378 REPOSITORY.



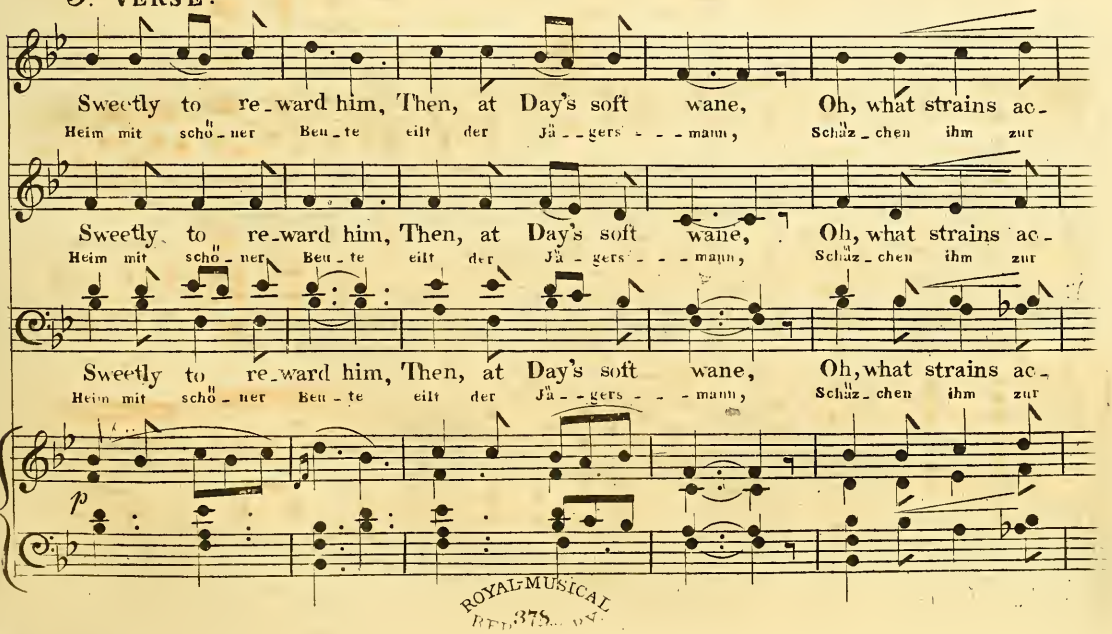
ROYAL MUSICAL
378
REPOSITORY.



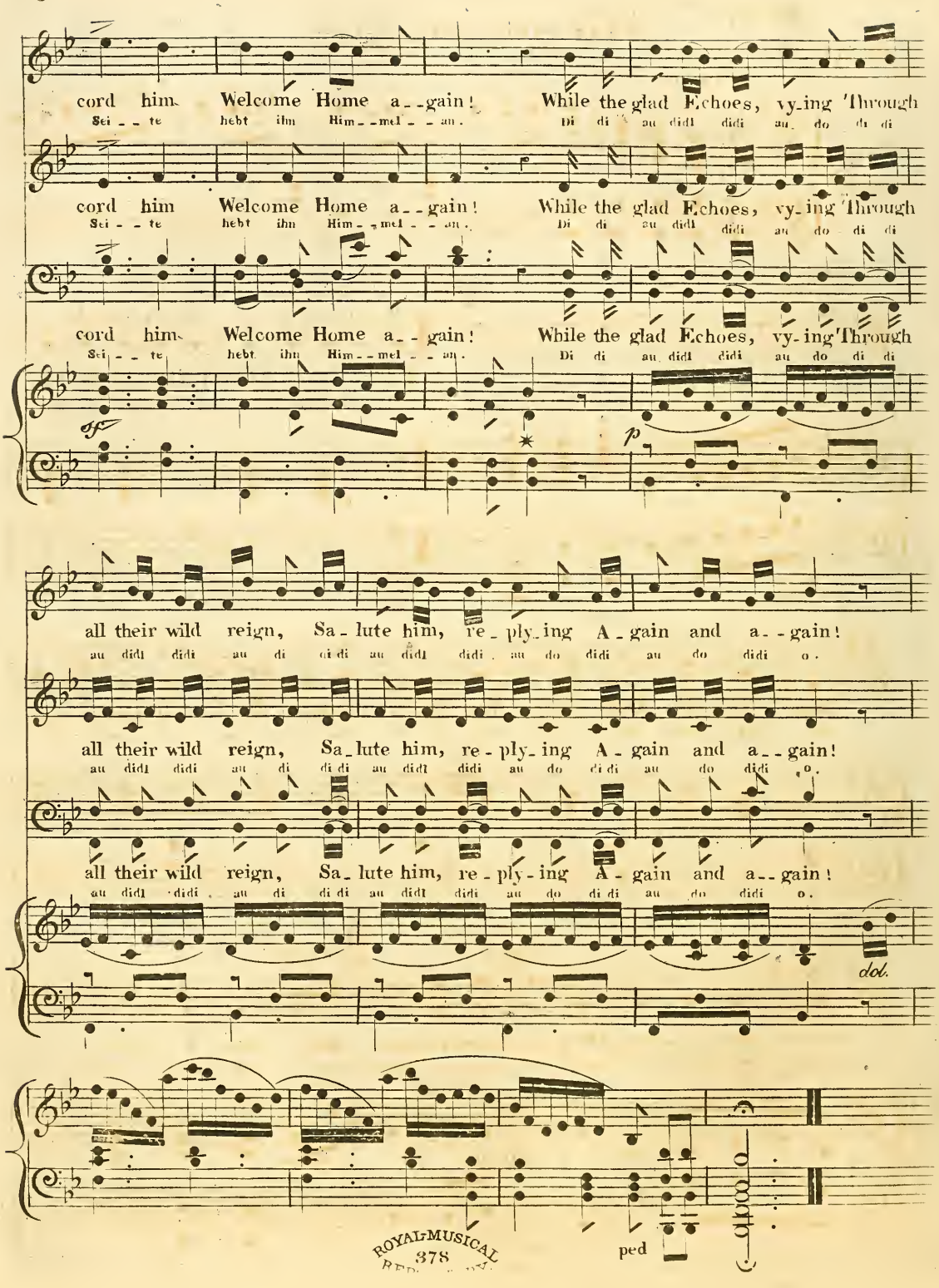
ROYAL MUSICAL
378
REPOSITORY



3d VERSE.



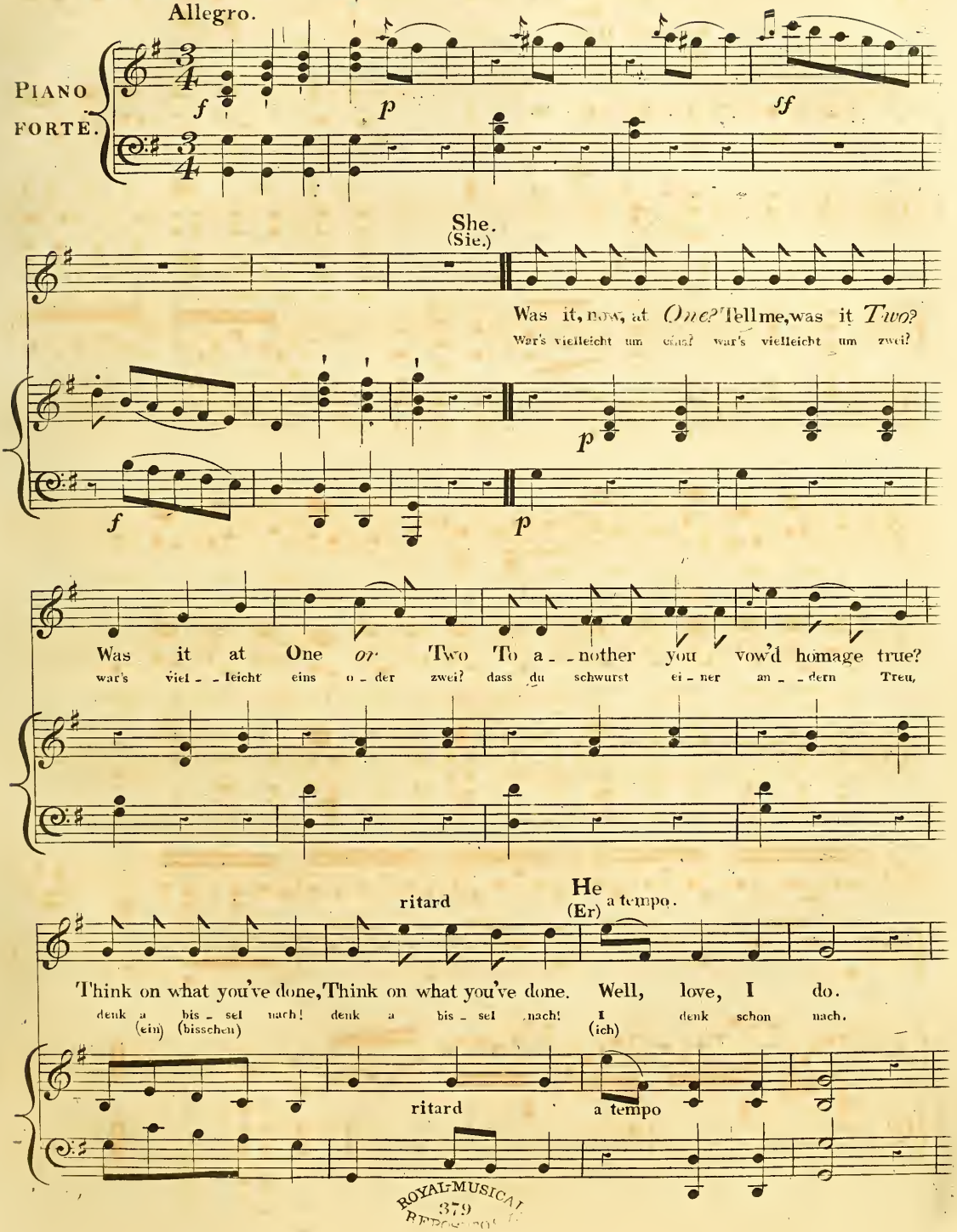
ROYAL MUSICAL
REG. 378



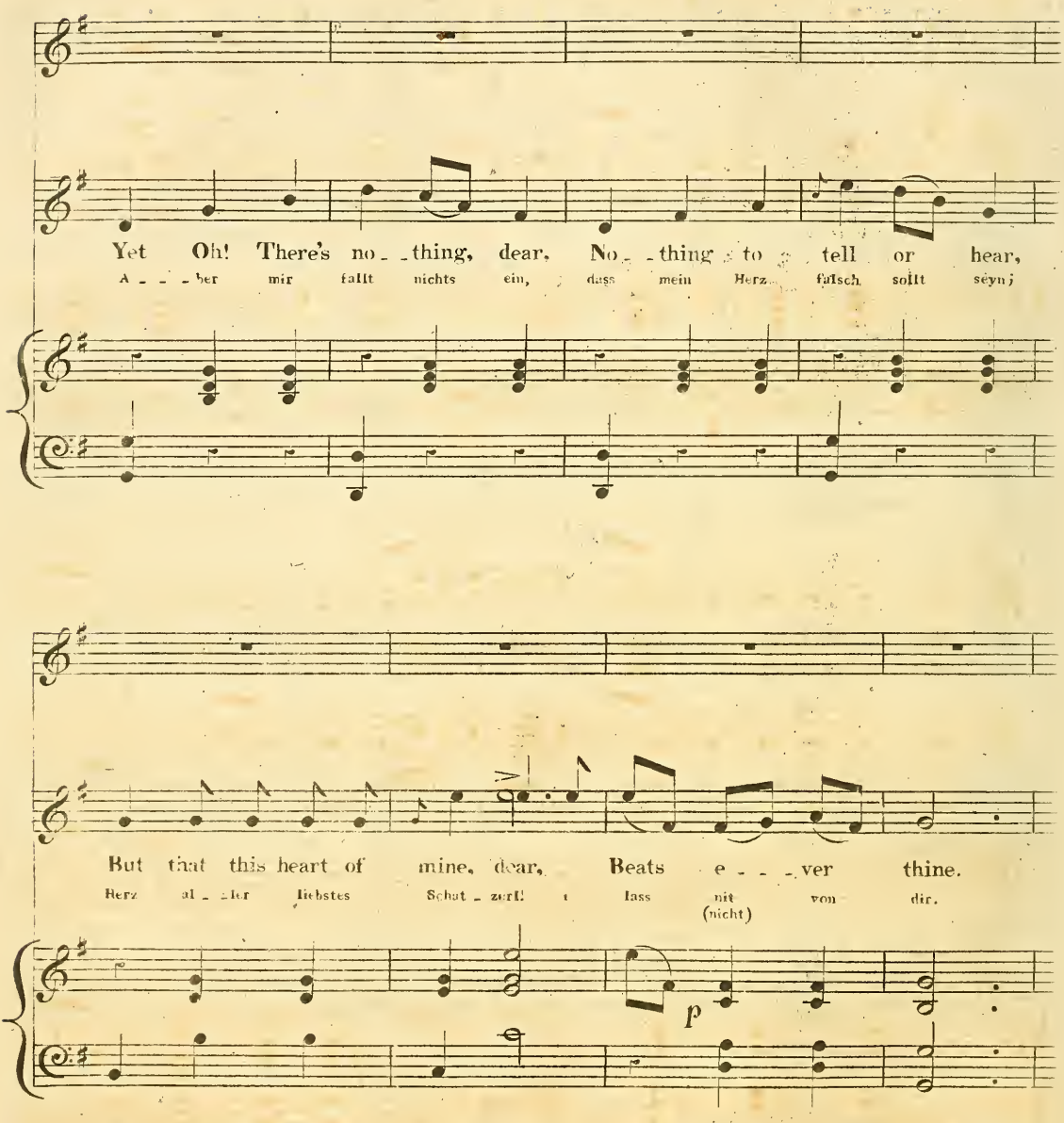
ROYAL MUSICAL
378

DUETT: "WAS IT, NOW, AT ONE." "WAR'S VIELLEICHT UM EINS."

No. 10.

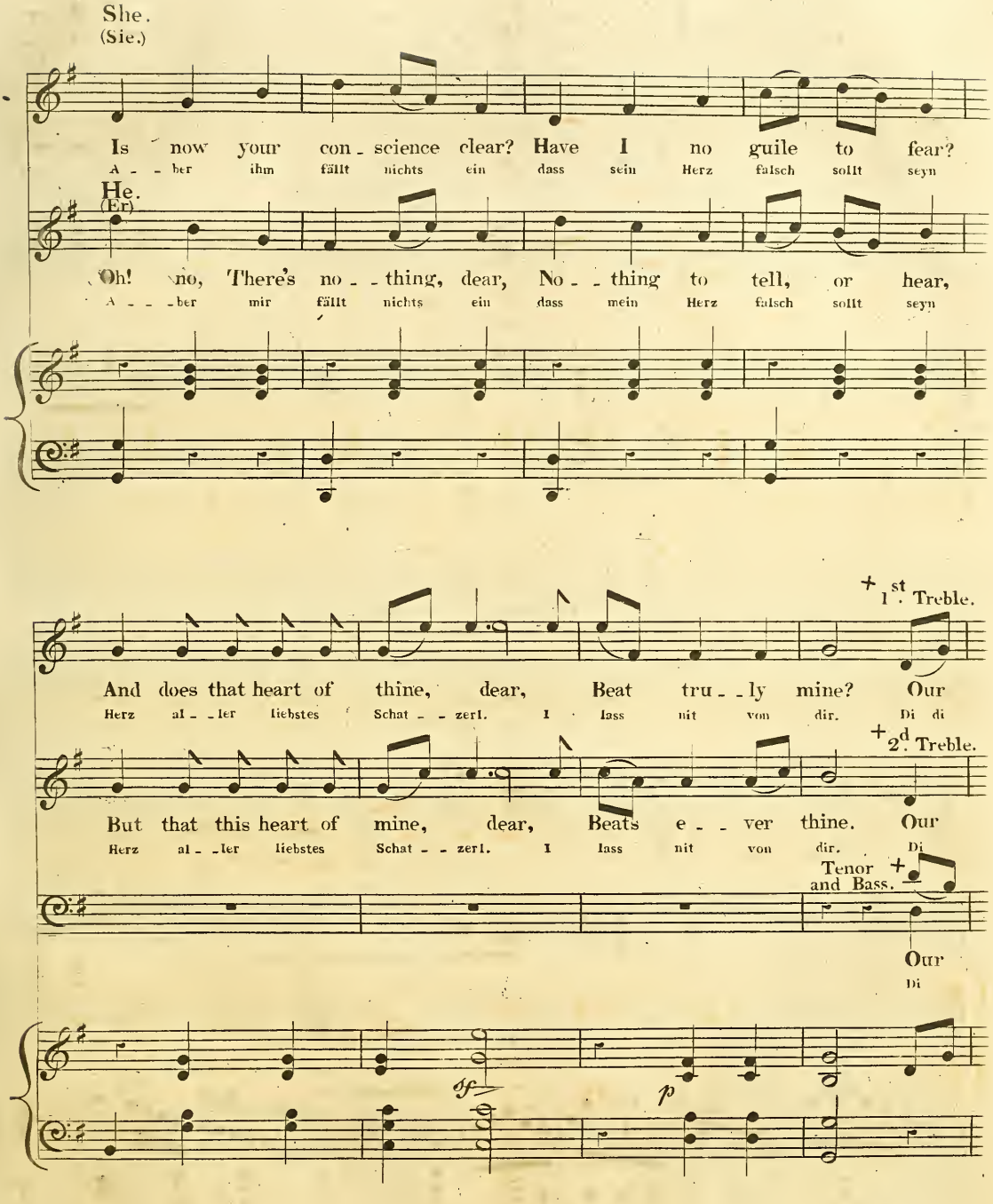


ROYAL MUSICAL 379



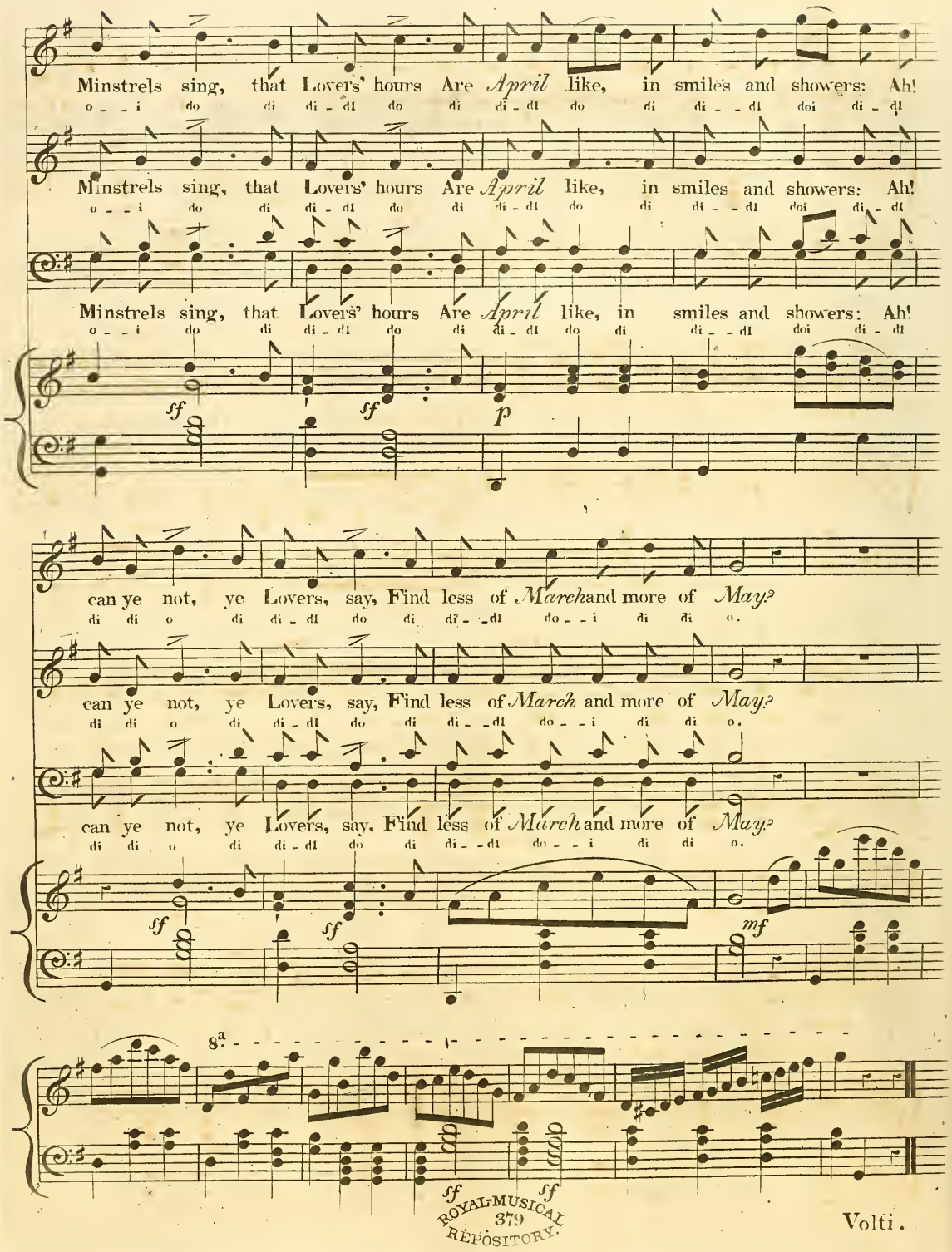
Volti

ROYAL-MUSICAL
379
REPOSITORY.



+ Note A. Vide Remarks P. 8.

ROYAL MUSICAL 379 REPOSITORY.


Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!
o _ _ i do di di _ dI do di di _ dI do di di _ _ dI doi di _ dI
Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!
o _ _ i do di di _ dI do di di _ dI do di di _ _ dI doi di _ dI
Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!
o _ _ i do di di _ dI do di di _ dI do di di _ _ dI doi di _ dI
sf *sf* *p*
can ye not, ye Lovers, say, Find less of *March* and more of *May?*
di di o di di _ dI do di di _ _ dI do _ _ i di di o.
can ye not, ye Lovers, say, Find less of *March* and more of *May?*
di di o di di _ dI do di di _ _ dI do _ _ i di di o.
can ye not, ye Lovers, say, Find less of *March* and more of *May?*
di di o di di _ dI do di di _ _ dI do _ _ i di di o.
sf *sf* *mf*
8ª
sf *sf*
ROYAL MUSICAL 379 REPOSITORY.
Volti.

2d VERSE.

She.
(Sie)

Was it, now, at TWO? Tell me, was it THREE? Was it at Two or Three?
War's vielleicht um drei? war's vielleicht um vier? war's viel-leicht drei o-der vier?

ritard.

How could you be so false to me? Think on what you do, Think on what you do.
dass du mir zogst ein' an--dre für? denk a bis-sel nach denk a bis-sel nach!
(vor)

ritard.

He
(Er)

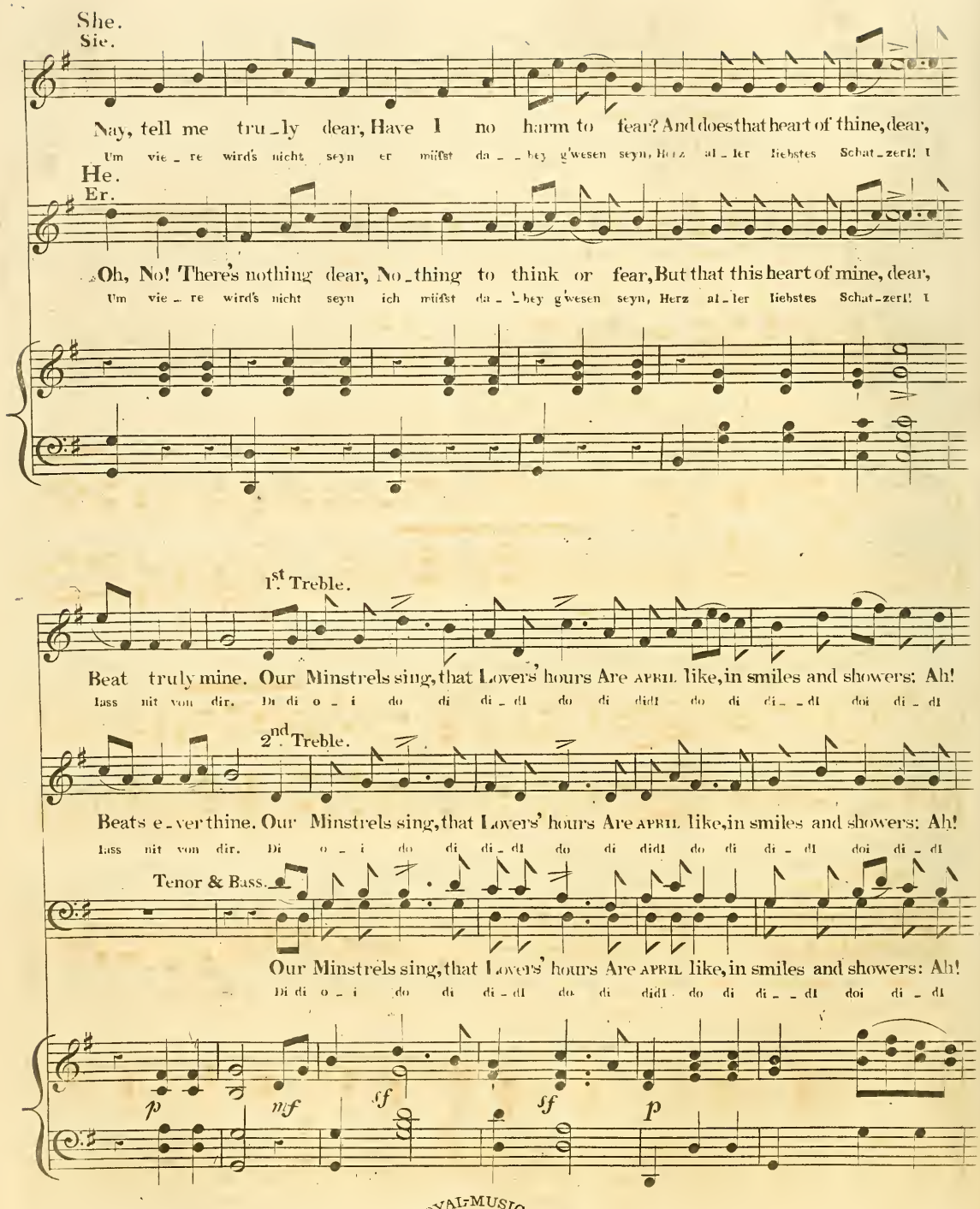
a tempo.

Stay, Let me see: Oh, no! There's no-thing, dear, No-thing to
I denk schon nach. Um vie--re wirds nicht seyn · ich müßt da-

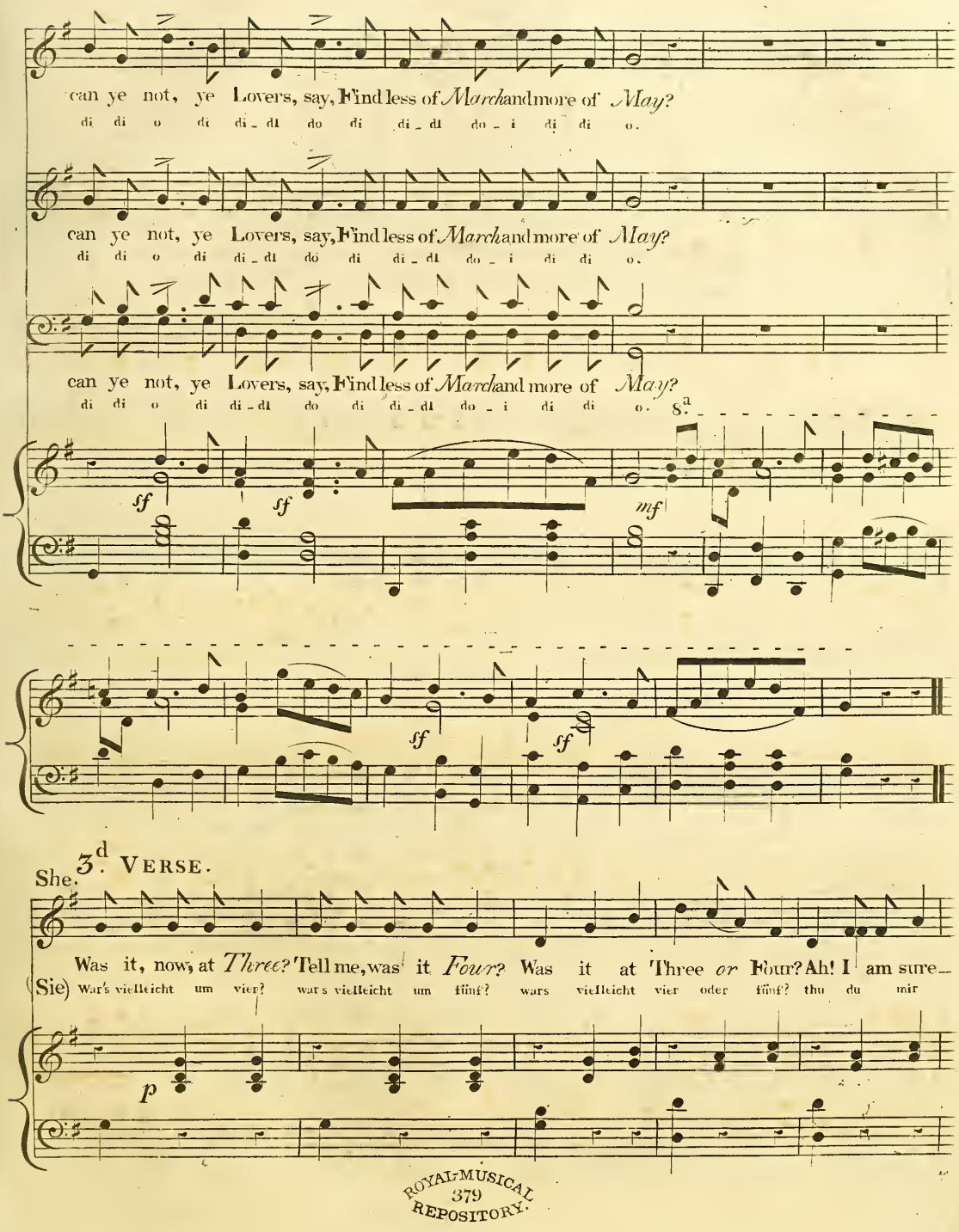
a tempo.

think or fear: Freely this heart of mine, dear, Beats e--ver thine.
-bey g'wesen seyn, Herz al-ler lieb-stes Schat-zerl! I lass nit von dir.

ROYAL MUSICAL
379
REPOSITORY.



ROYAL MUSICAL
379
REPOSITORY.



ROYAL-MUSICAL
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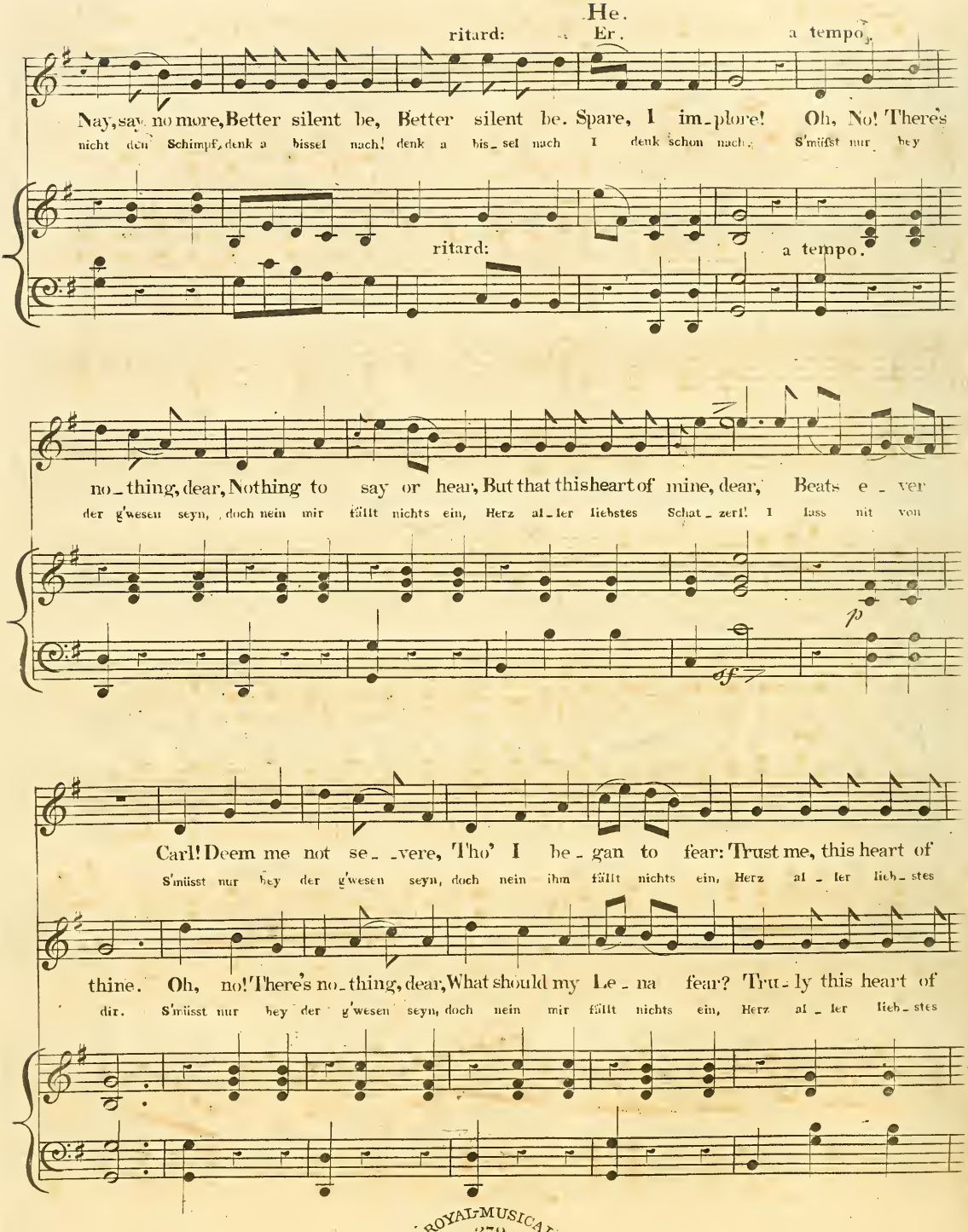
REPOSITORY.



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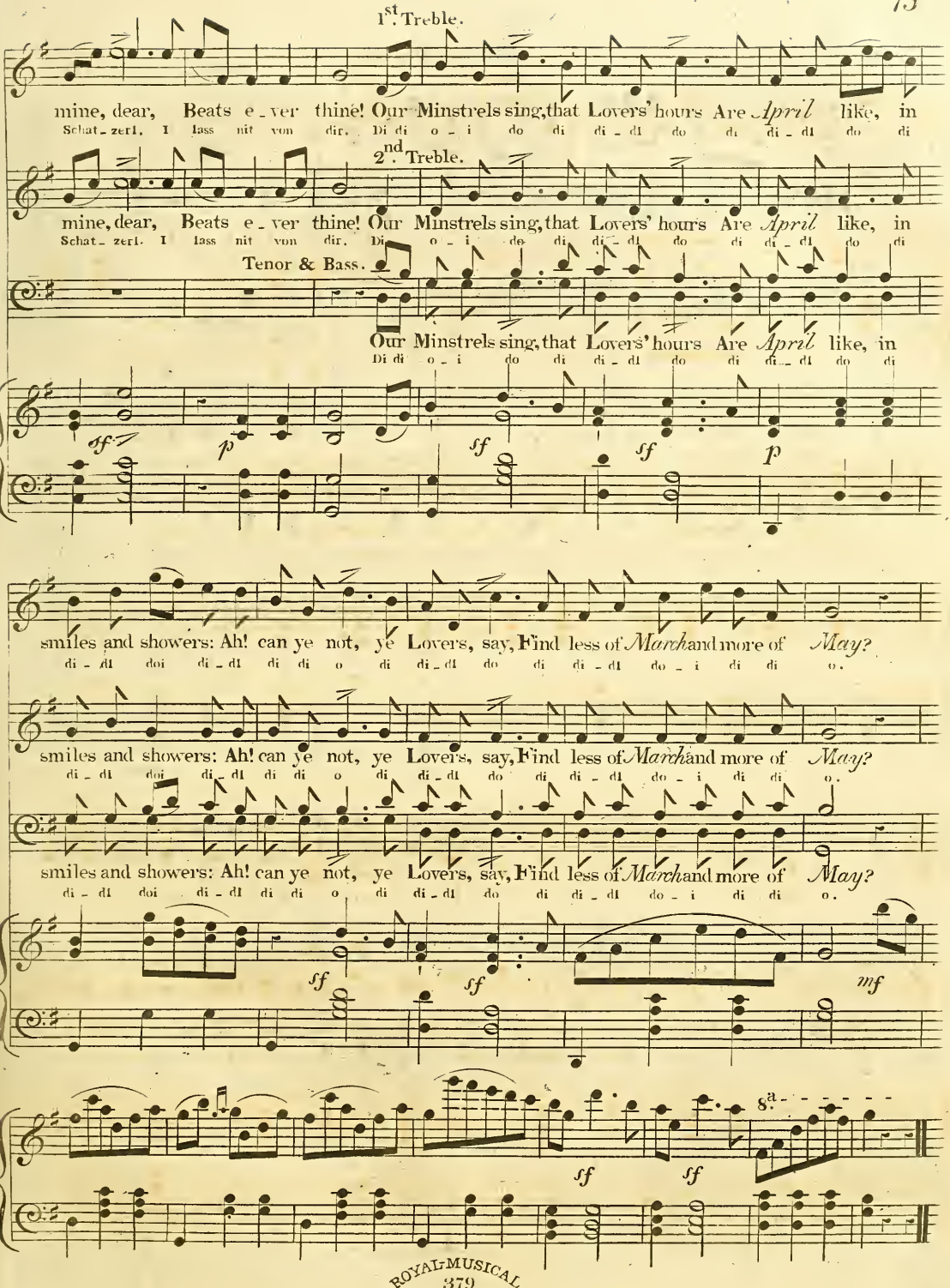


ROYAL MUSICAL
379
REPOSITORY.

"THE VILLAGE LAY."

"LAUTERBACH".

The Melody by Felix Rainer.

No. 11

Allegretto.

PIANO FORTE.

p *Cres:* *f*

1st Treble.

"Fa_ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On_ly hear, –

z'Lauter_bach hab i mein Strumpf ver_lorn, oh – ne Strumpf geh i nit heim nit heim;

2d Treble.

"Fa_ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On_ly hear, –

z'Lauter_bach hab i mein Strumpf ver_lorn, oh – ne Strumpf geh i nit heim nit heim; (ich nicht)

Tenor & Bass.

"Fa_ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On_ly hear, –

z'Lauter_bach hab i mein Strumpf ver_lorn, oh – ne Strumpf geh i nit heim nit heim; (ich nicht)

ped

Give me store, give me Kine; Let me make the Maiden mine, Father! say not Nay."

geh i halt wie_der auf Lau – ter – – bach, kauf mir an Strumpf zuden ein.

Give me store, give me Kine; Let me make the Maiden mine, Father! say not Nay."

geh i halt wie_der auf Lau – ter – – bach, kauf mir an Strumpf zuden (einen) ein.

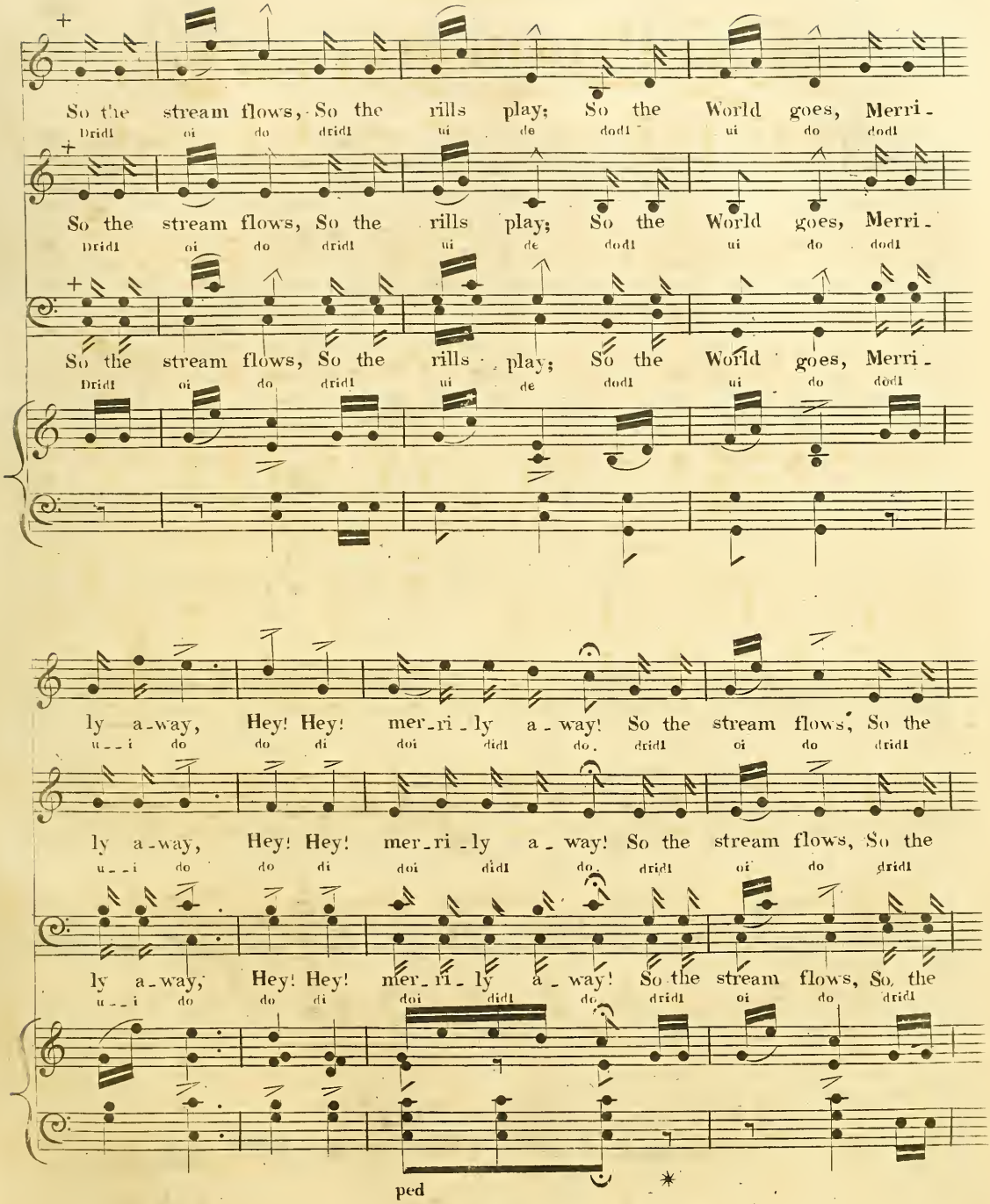
Give me store, give me Kine; Let me make the Maiden mine, Father! say not Nay."

geh i halt wie_der auf Lau – ter – – bach, kauf mir an Strumpf zuden (einen) ein.

(einen)

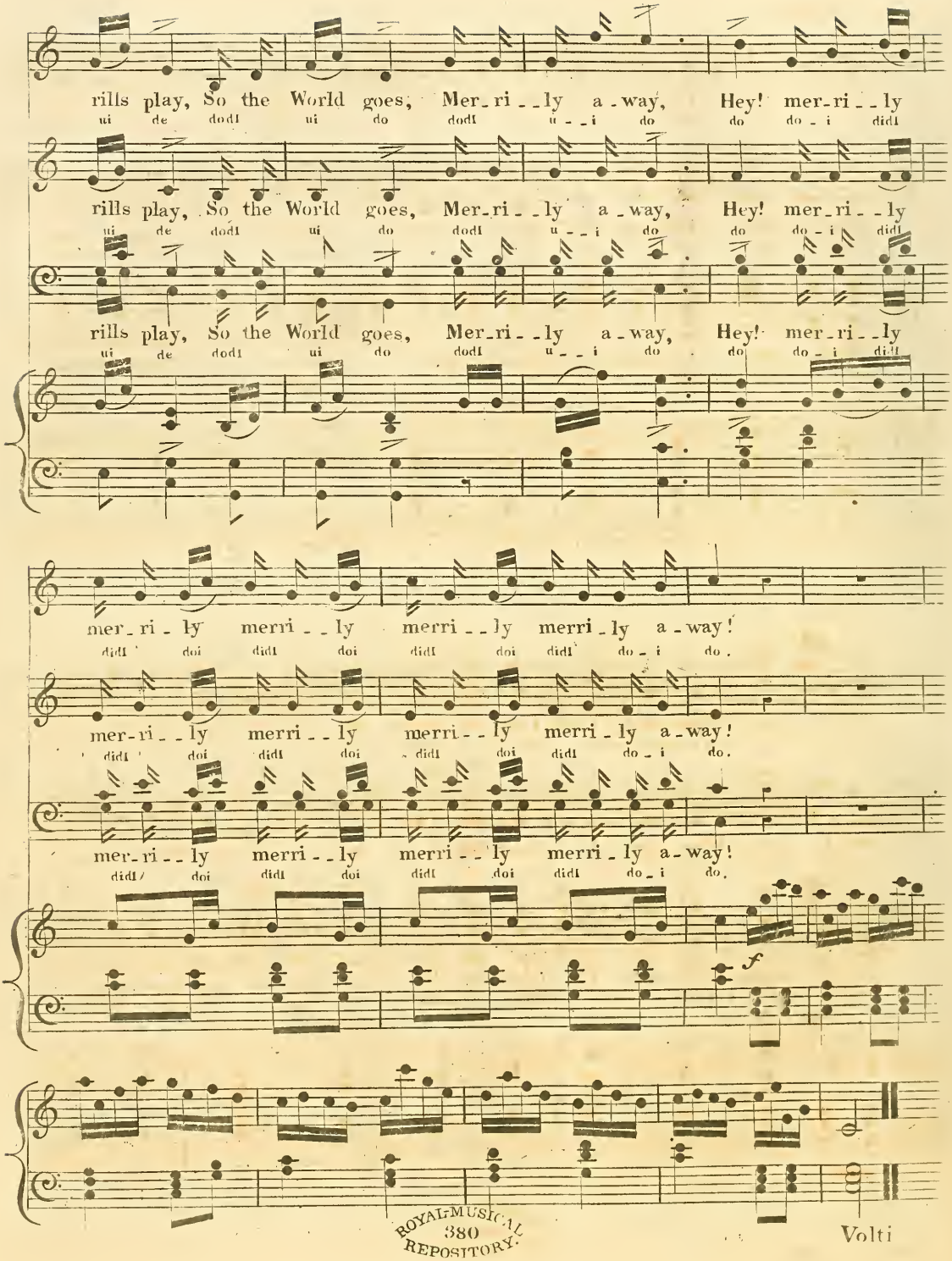
ROYAL MUSICAL 380 REPOSITORY.

Volti.

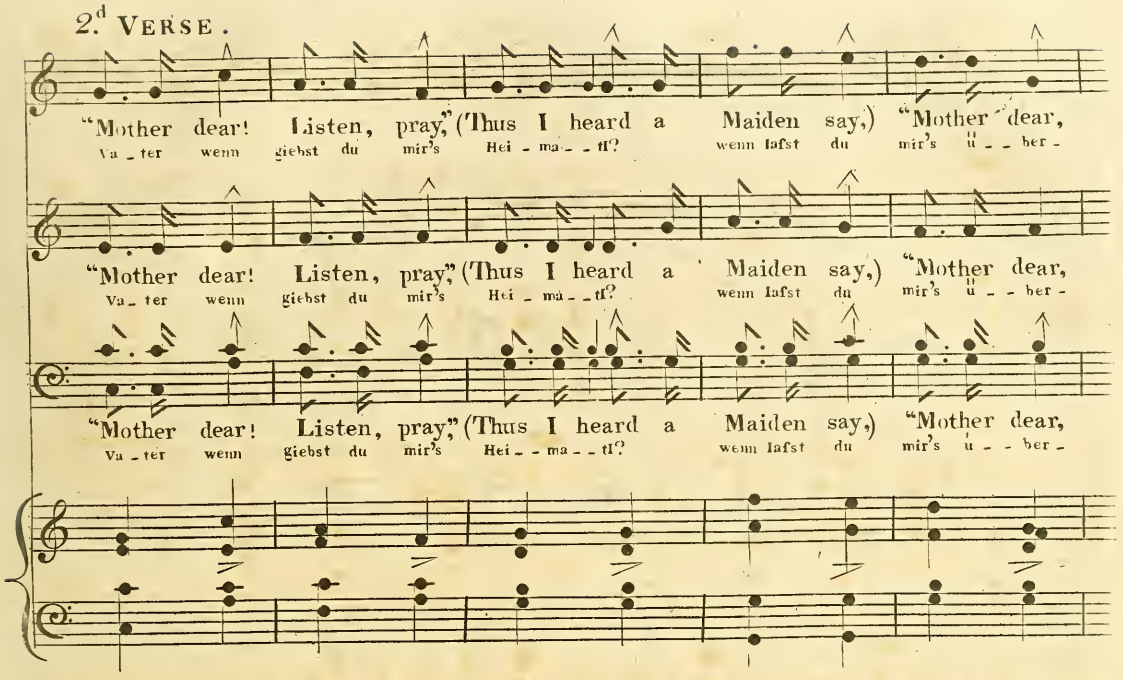


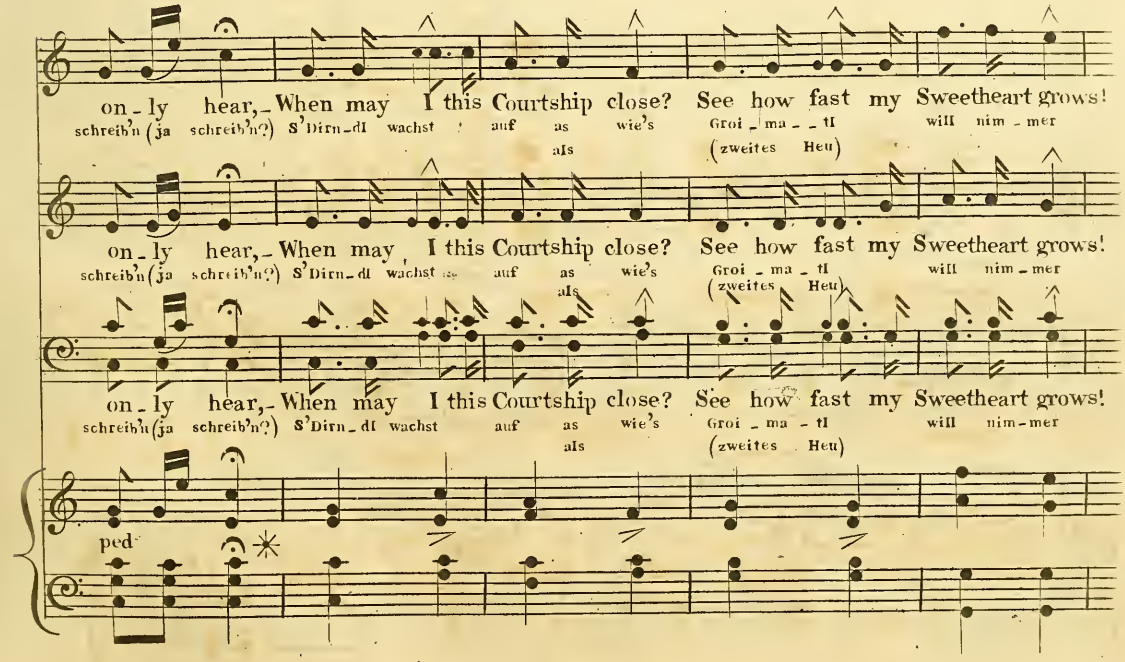
+Note A Vide Remarks P. 8.

ROYAL MUSICAL
380
REPOSITORY.


rills play, So the World goes, Mer_ri_ly a_way, Hey! mer_ri_ly
ui de dodl ui do dodl u_i do do do_i didl
rills play, So the World goes, Mer_ri_ly a_way, Hey! mer_ri_ly
ui de dodl ui do dodl u_i do do do_i didl
rills play, So the World goes, Mer_ri_ly a_way, Hey! mer_ri_ly
ui de dodl ui do dodl u_i do do do_i didl
mer_ri_ly merri_ly merri_ly merri_ly a_way!
didl doi didl doi didl doi didl do_i do.
mer_ri_ly merri_ly merri_ly merri_ly a_way!
didl doi didl doi didl doi didl do_i do.
mer_ri_ly merri_ly merri_ly merri_ly a_way!
didl doi didl doi didl doi didl do_i do.
f
ROYAL MUSICAL 380 REPOSITORY.
Volti

2.d VERSE.





ROYAL MUSICAL
380
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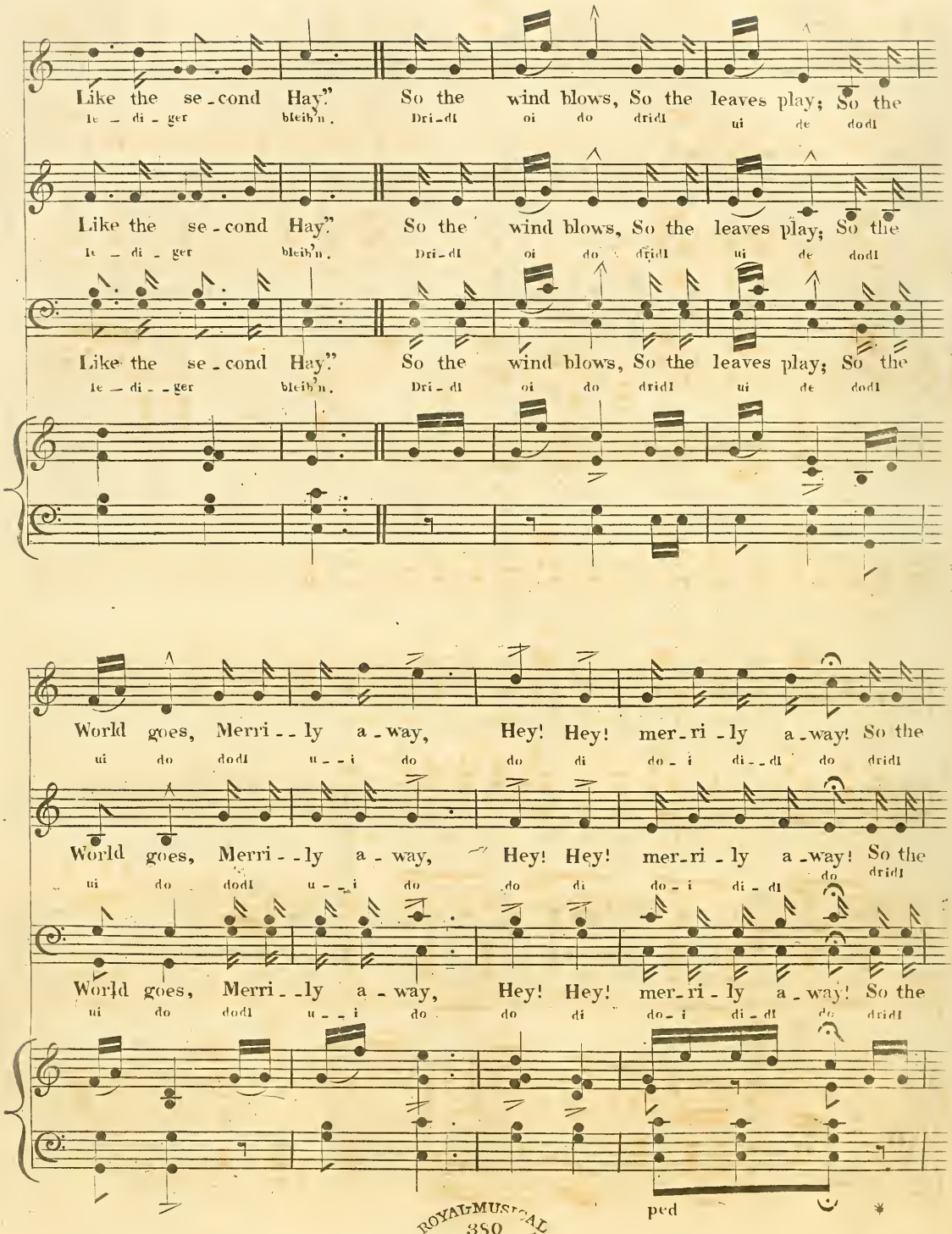

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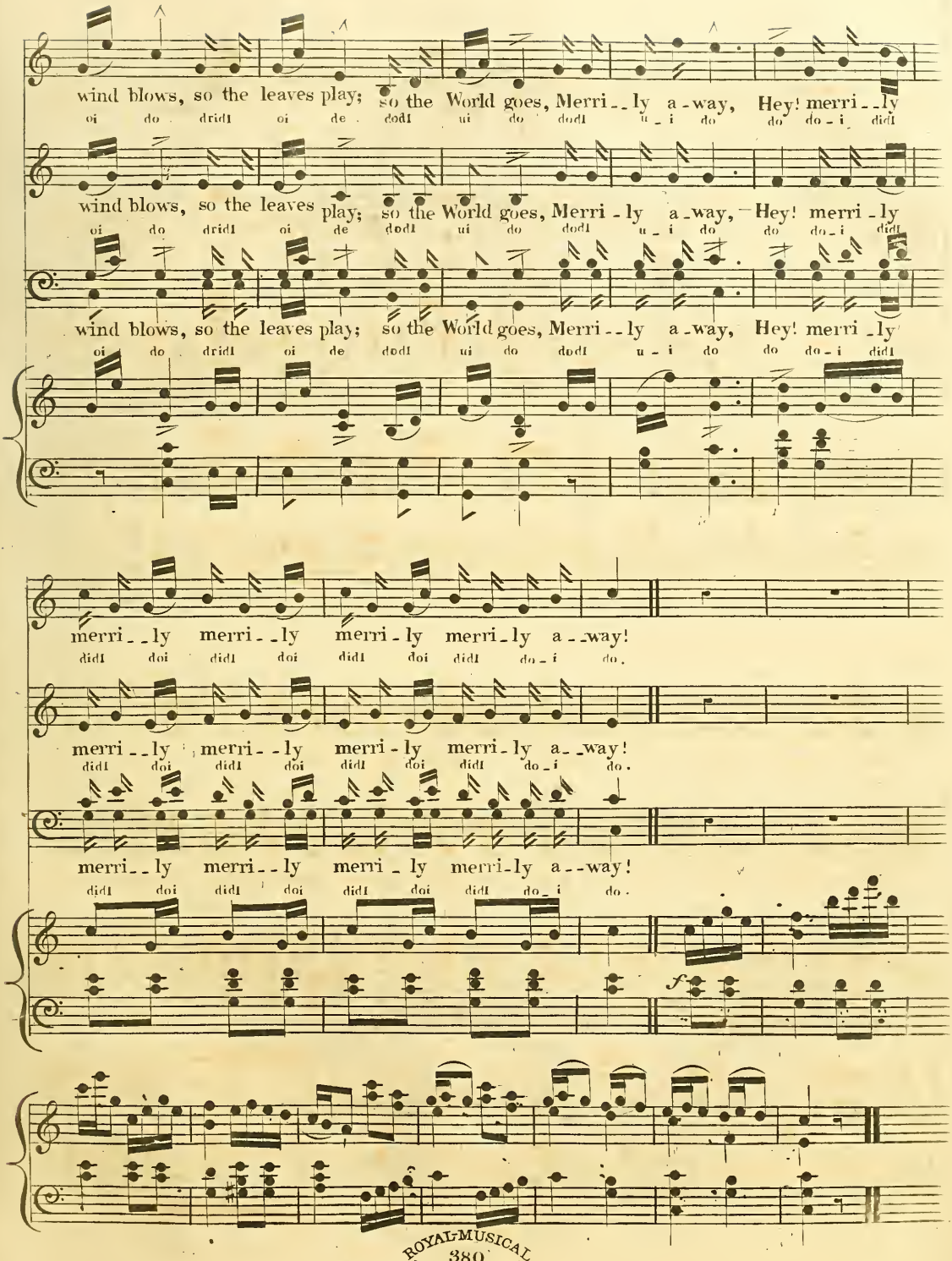

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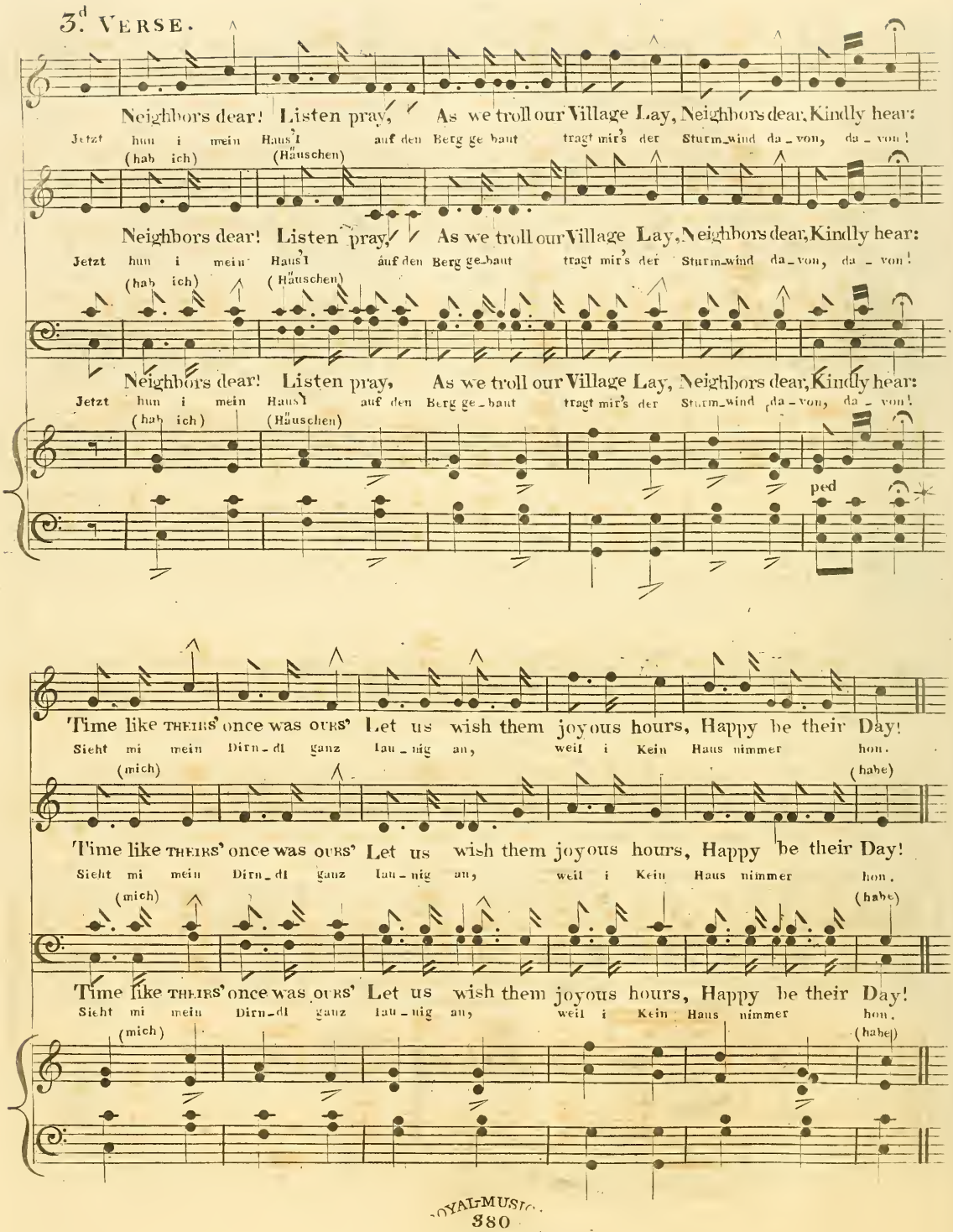
3.d VERSE.



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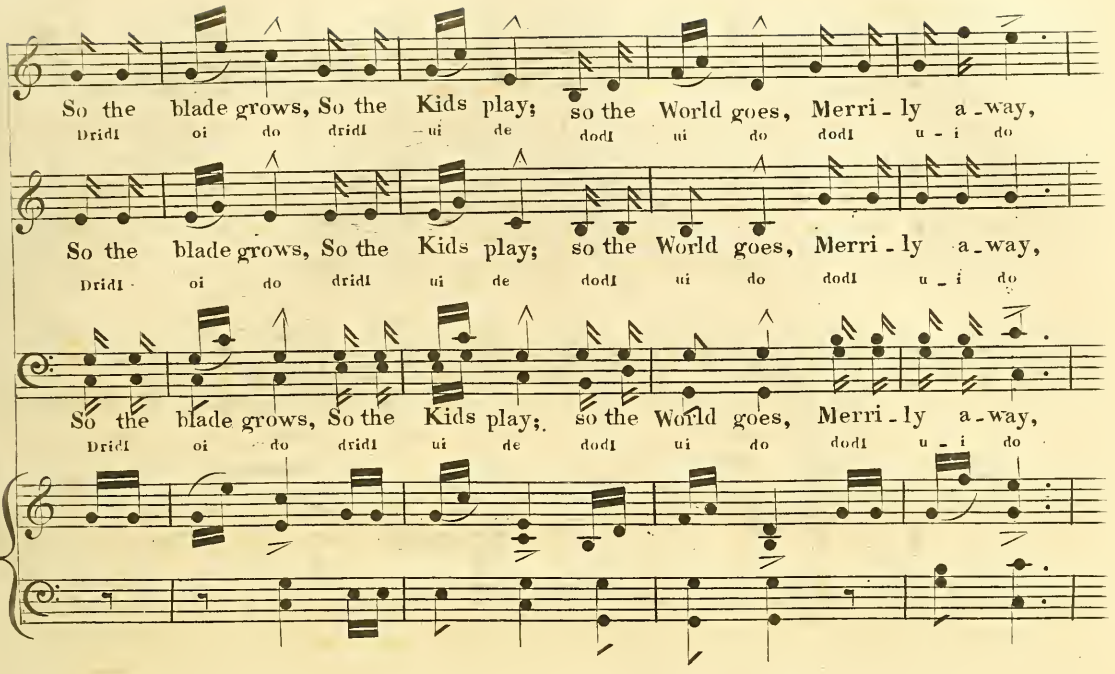

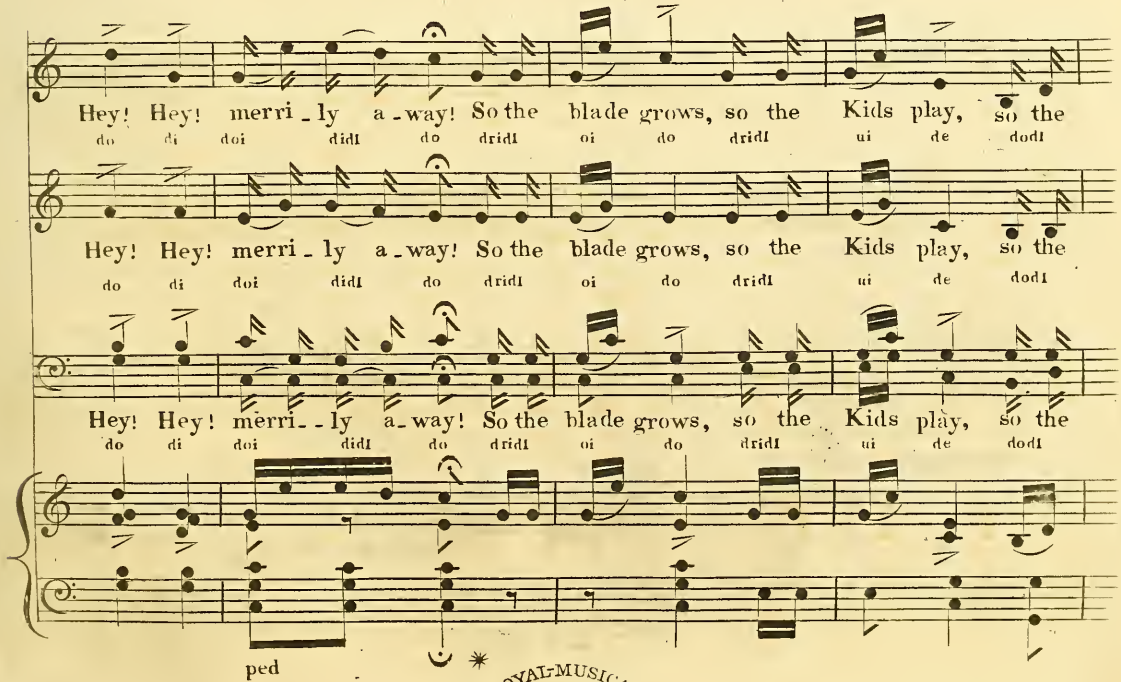

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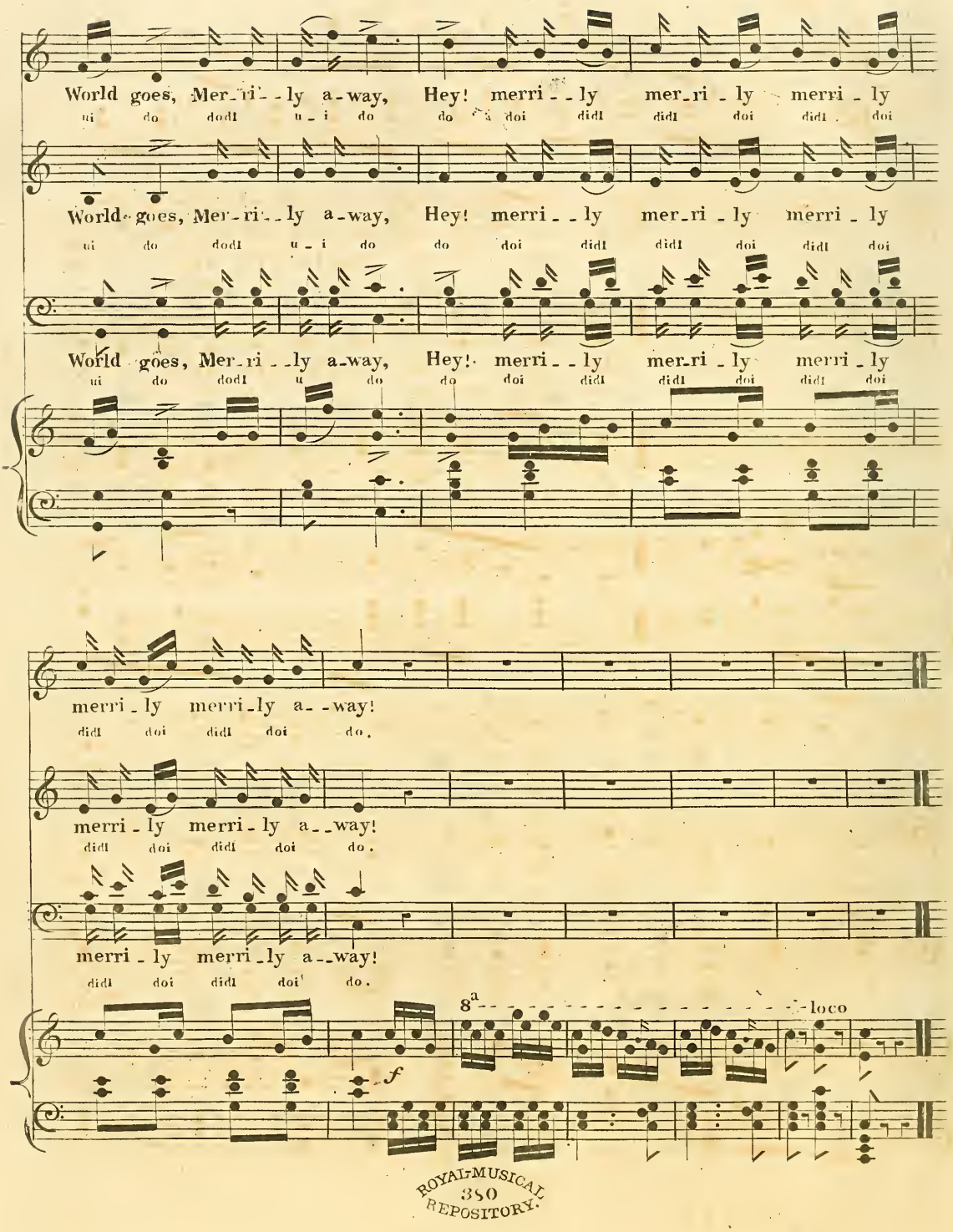


ROYAL MUSICAL
350
REPOSITORY.

"UP TO THE ALPS."

"AUF D'ALM."

No. 12.

Allegro.

PIANO FORTE

mf

1st. Treble.

Up! Up to the Alps, Lads! The Day is be-
Auf d'Alm gehn mir au - fi weil's Wet - ter ist so
(die Alpen) (wir hinauf)

2nd. Treble.

Up! Up to the Alps, Lads! The Day is be-
Auf d'Alm gehn mir au - fi weil's Wet - ter ist so
(die Alpen) (wir hinauf)

Tenor & Bass.

Up! Up to the Alps, Lads! The Day is be-
Auf d'Alm gehn mir au - fi weil's Wet - ter ist so
(die Alpen)

mf

fore ye: Hil - li - ho! hil - li - ho! ho! hil - li - ho! Their
schön * di dio - i di dio - i di dioi do - i di Wird

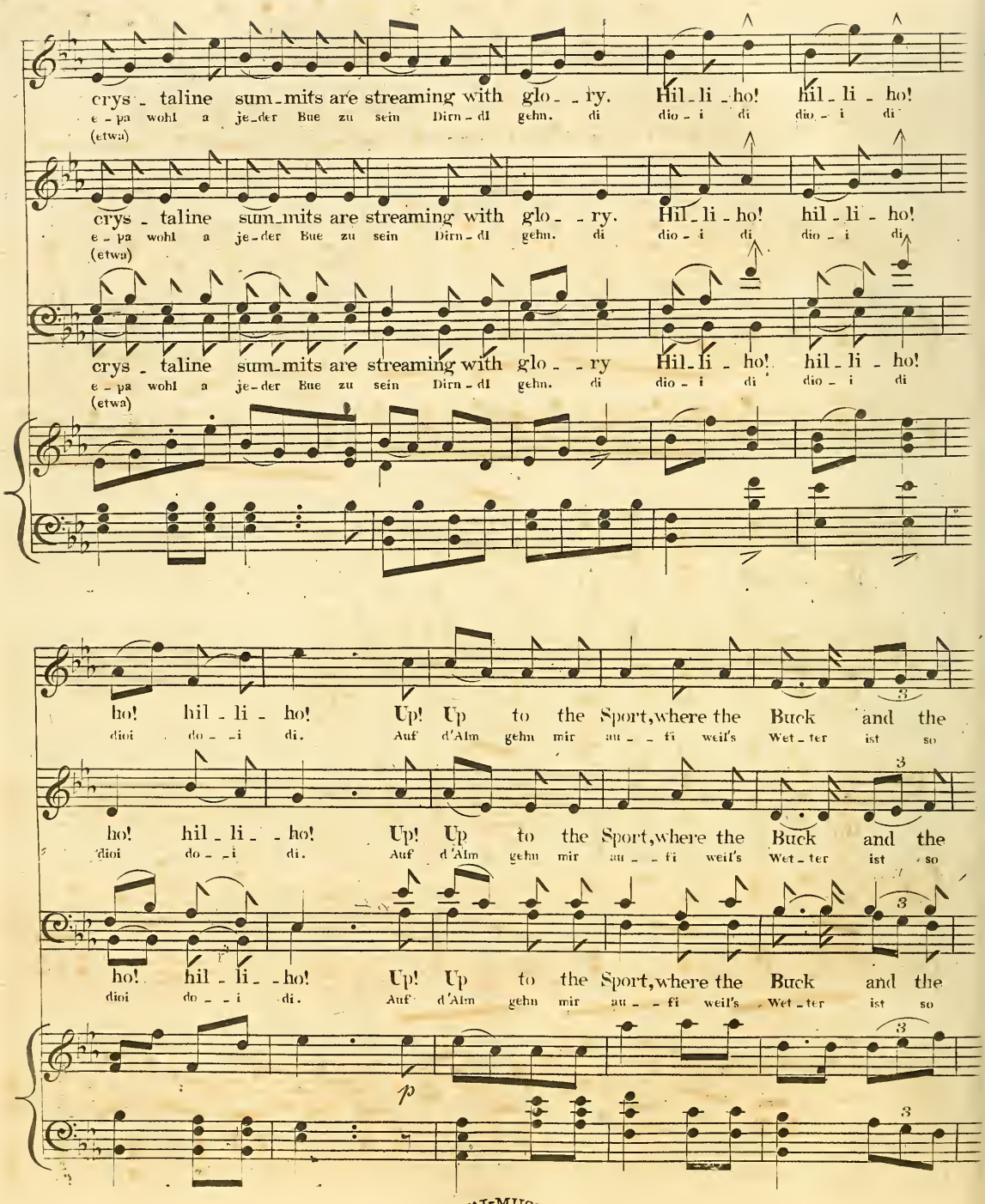
fore ye: Hil - li - ho! hil - li - ho! ho! hil - li - ho! Their
schön * di dio - i di dio - i di dioi do - i di Wird

fore ye: Hil - li - ho! hil - li - ho! ho! hil - li - ho! Their
schön * di dio - i di dio - i di dioi do - i di Wird

sf *sf*

* Note B Vide Remark P. 6.

ROYAL MUSICAL 351 REPOSITORY.



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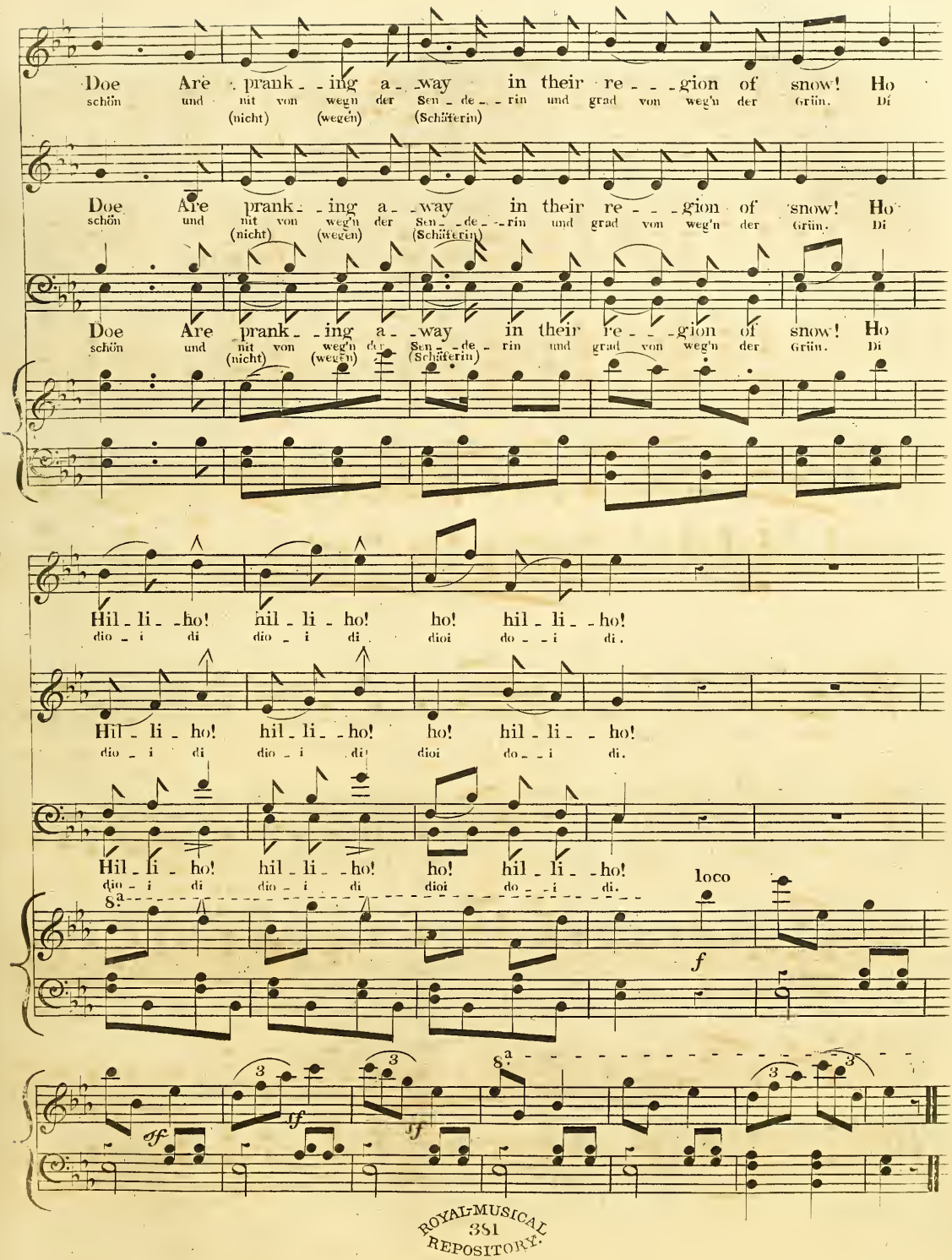

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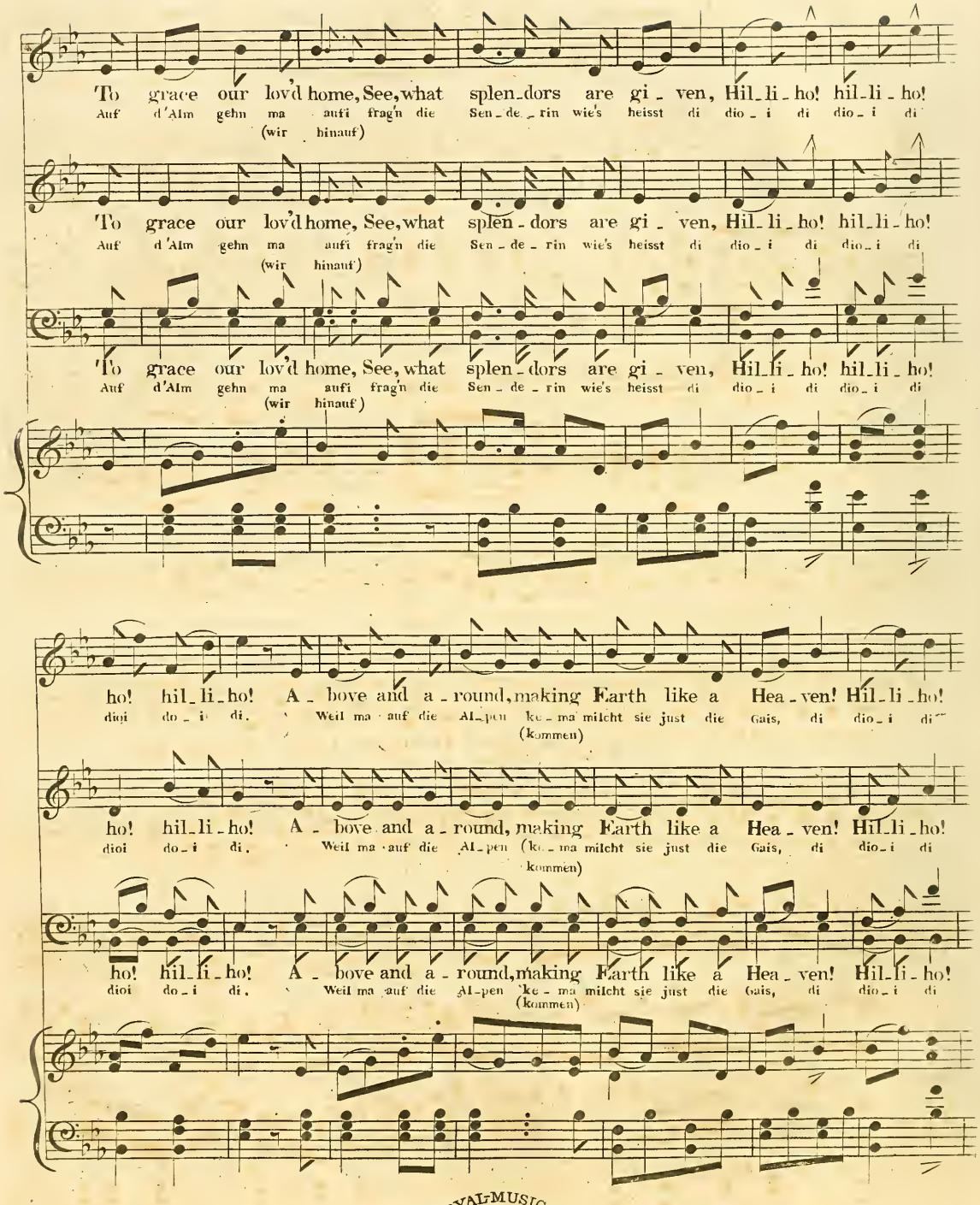
2.d VERSE.



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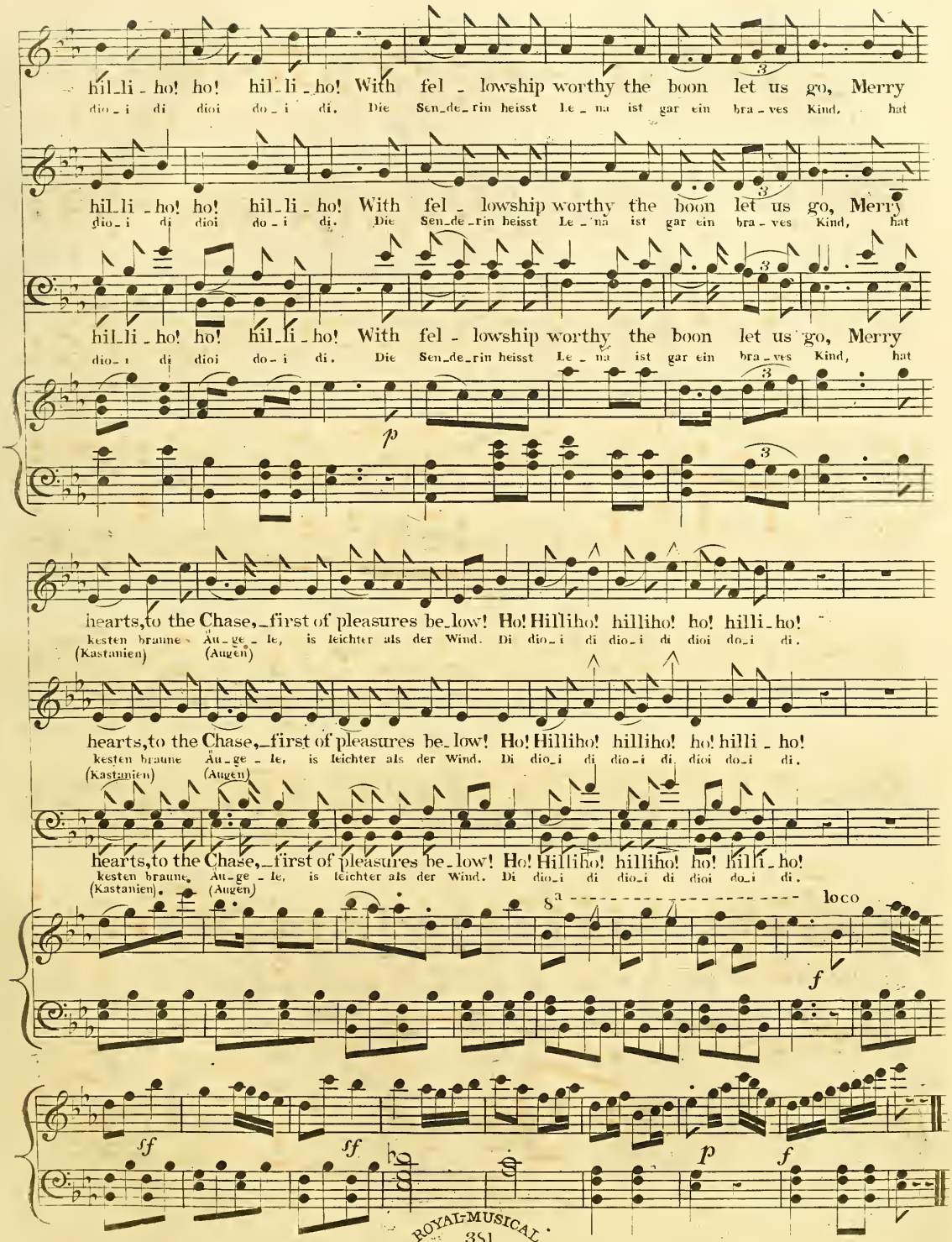

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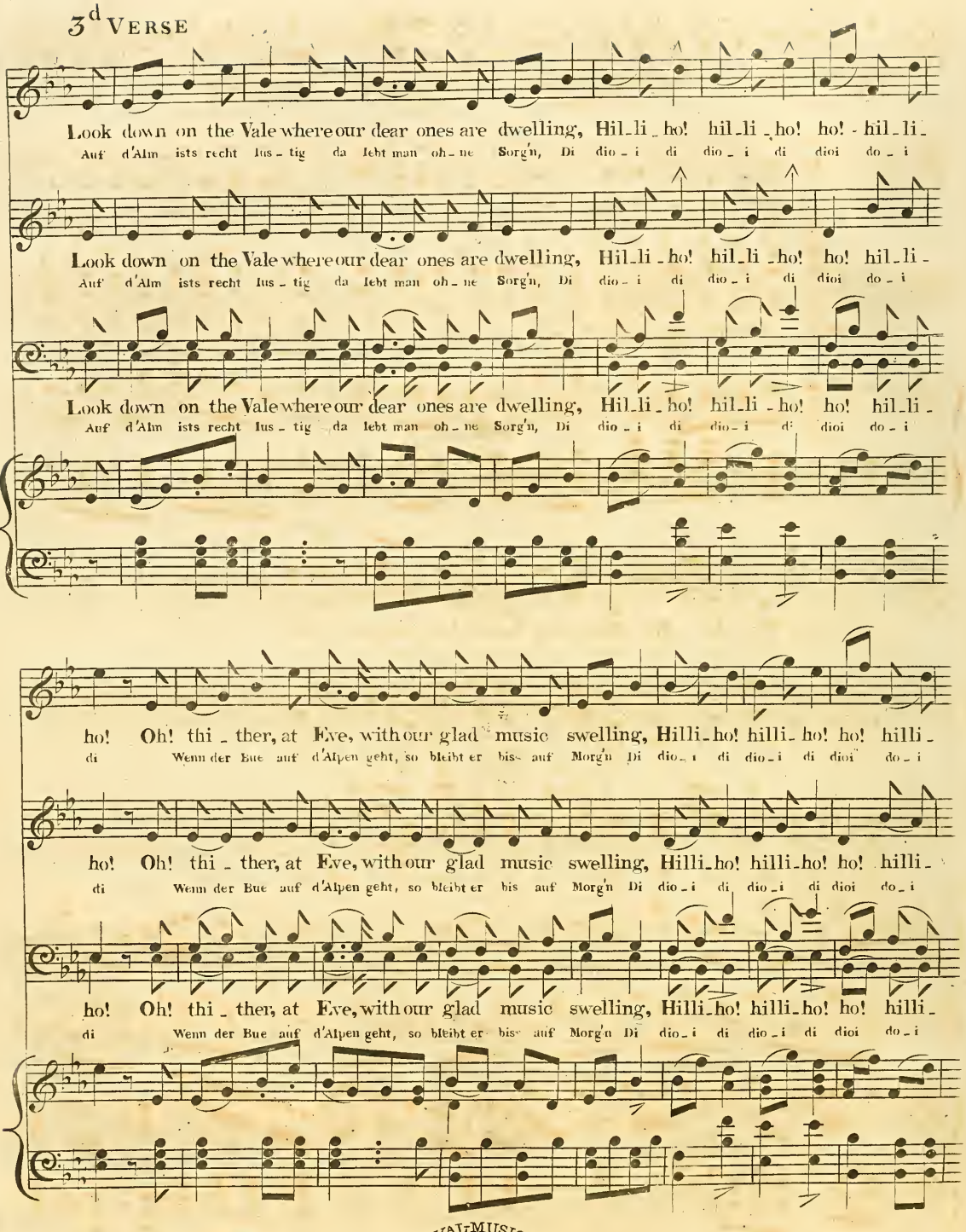
3d VERSE



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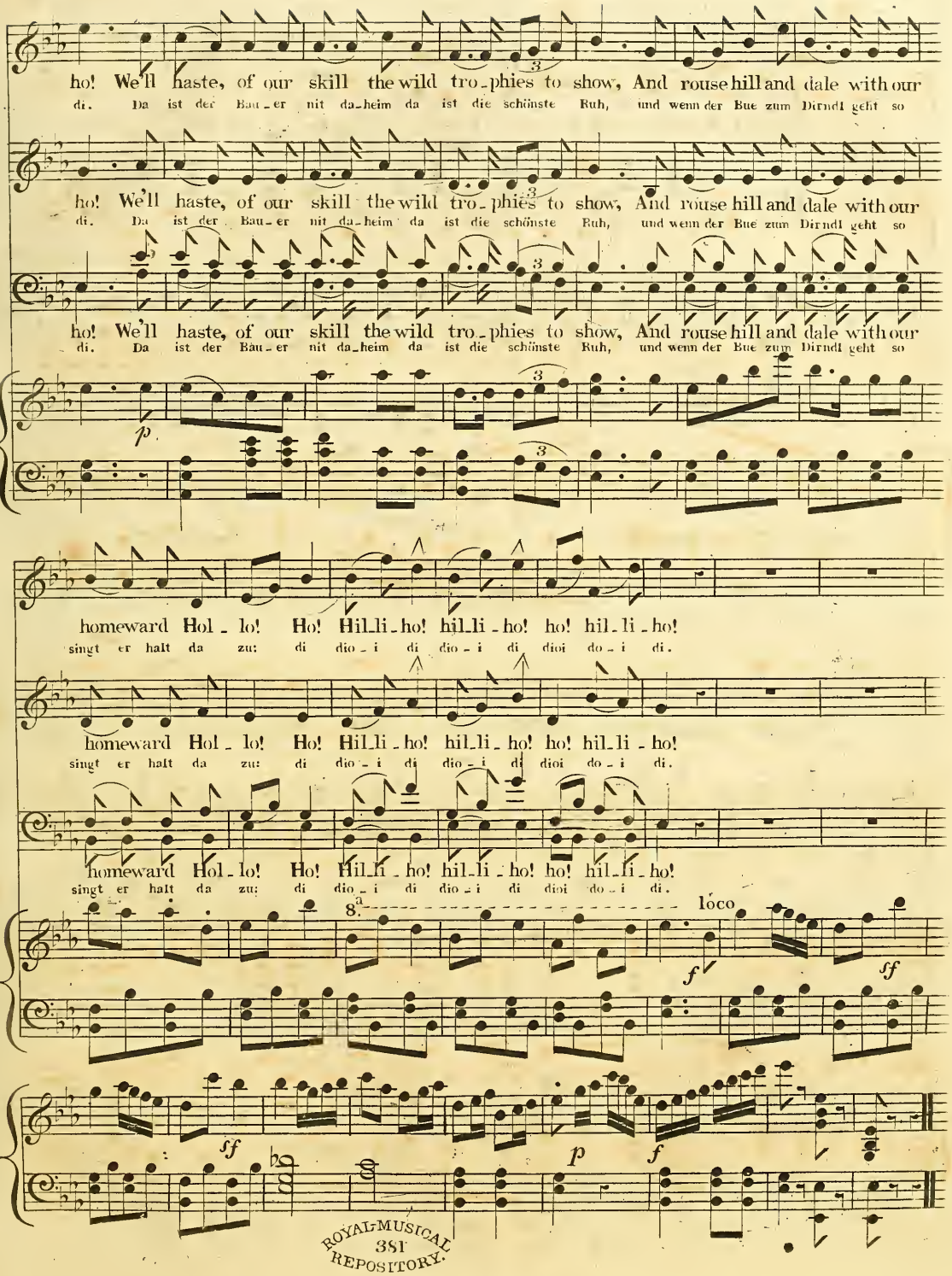
REPOSITORY.



ROYAL MUSICAL
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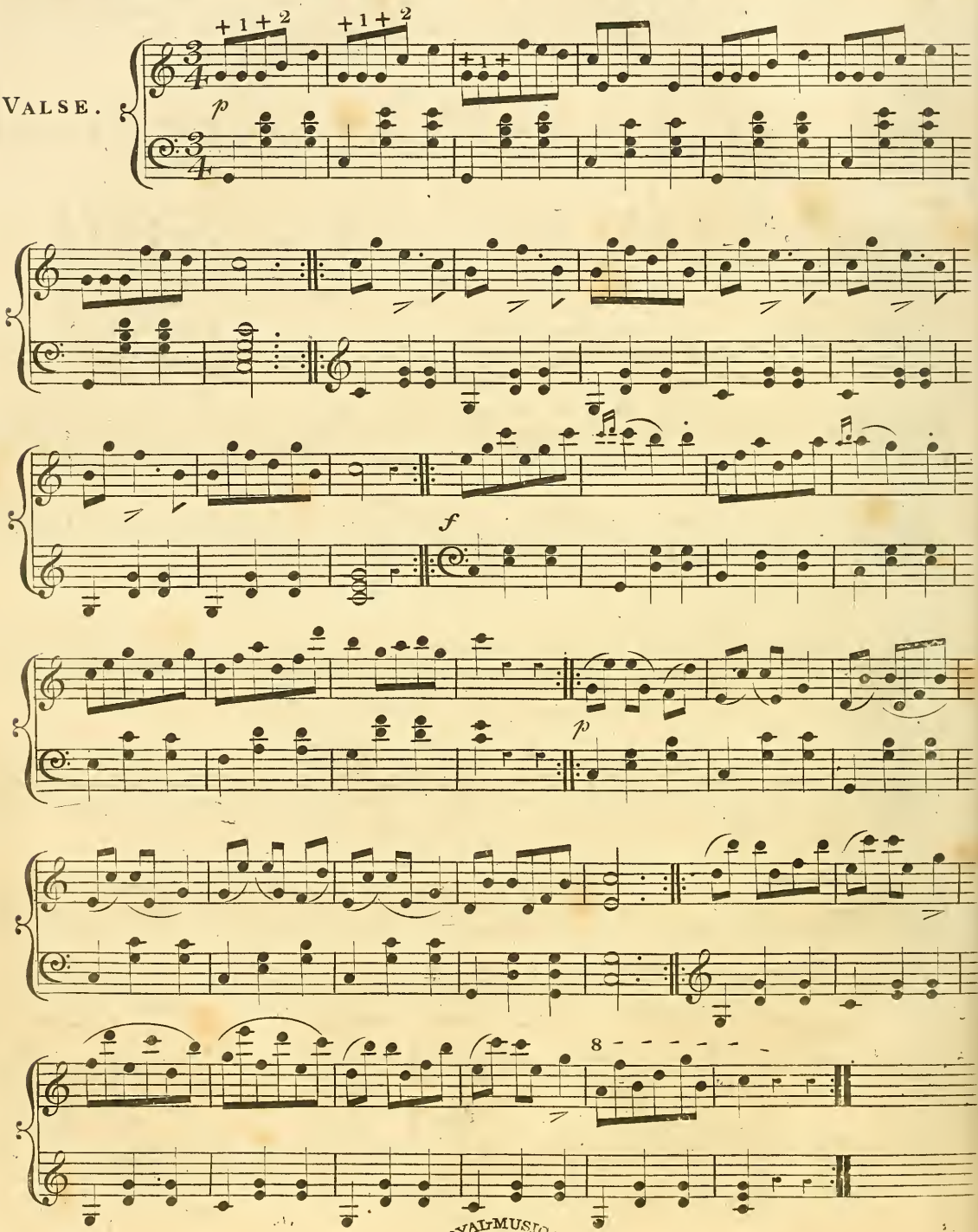
REPOSITORY.

THE JODELN WALTZES.

As performed by the Swifs Peasantry at their Public amusements, and by the Rainer Family at the Egyptian Hall, Piccadilly London.

Arranged by I. Moscheles.



ROYAL MUSICAL
381
REPOSITORY.

TYROLESE MELODIES.

N.o 13. *He is mine!* ..... "Mein Schatz!"	19. *The Contented Hunter* ..... "Der genügsame Jäger"
14. *The Mountain Lay* ..... "Alpenlied"	20. *The Tyrolian Song* ..... "Das Tyrolerlied"
15. *The Forsaken* ..... "Die Verlafsene"	21. *The happy Peasant* ..... "Der zufriedene Bauer"
16. *The Shepherd Boy* ..... "Der Senderbue"	22. *The Mountaineer* ..... "Das Tyrolerleben"
17. *The Switzer's Song of Home* "Schweizers Heimweh"	23. *The Tyrolese Boy* ..... "Der Tyrolerbue"
18. *The Song of the Spring* ..... "Der erwachende Frühling"	24. *The Village Chorister* "Der Dorf Cantor"

As sung with the most rapturous Applause before The King at Windsor, at the Nobilities Parties, and at the Egyptian Hall, London, by the

Tyrolese Family Rainer.

with the Original German Words, and an English Translation by

Mr. William Ball.

Arranged for One or Four Voices, with Symphonies and Accompaniments for the Piano Forte; and Dedicated to the

Ent.d Sta. Hall.

Countefs St. Antonio,

BY

I. MOSCHELES.

London. Published by WILLIS & Co. 55, St.t James's Street, and No.7, Westmorland St.t Dublin.

ROYAL MUSICAL

PREFACE

TO

THE SECOND NUMBER.

In offering to the Public a *Second Series* of "*The Tyrolese Melodies,*" sung by the *Rainer* Family, the Publisher cannot withhold his due and respectful acknowledgments of that widely extended favor and patronage bestowed on the *First*, which have so highly honored the talent engaged in its production, and induced the publication of the present Number. He confidently trusts that the Twelve beautiful and essentially varied Subjects of which it is composed, will in no instance be found unworthy to follow in the successful track of their precursors.

Since the departure of the *Tyrolese Minstrels* from London, on their visit to the Provinces, the most gratifying and undeviating success has continued to attend their Performances and reward the abilities of this singularly-gifted Family. In all those of our principal Cities, Towns, and Watering places,* where they have sung their wild inimitable Songs, the lovers alike of Harmony and Nature have thronged *again and again*

"———————— to hear
The green-capt, strong-limb'd Mountaineer."†

The *Rainers* have resumed, for a short time, their Public Performances in the Metropolis, previously to their return to their native place in the *Ziller Valley*, from which they departed on their present enterprising Tour, in the Month of April, 1827.

London, May 1, 1828.

* Tunbridge, Oxford, Cambridge, Worcester, Cheltenham, Liverpool, Manchester, Leamington, Gloucester, Chester, Shrewsbury, Bangor, Dublin, Belfast, Glasgow, Edinburgh, Newcastle, York, Leeds, Birmingham, Nottingham, Leicester, Halifax, Bath, Bristol, &c. &c.

† Vide "*Boyle Farm,*" by *Lord F. L. Gower.*

☞ Several of the Airs in this Volume are the composition of Mr. Seidel and the Tyrolese Family, "Rainer."

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OF

THE TYROLESE MELODIES,

BY

W. BALL AND I. MOSCHELES.

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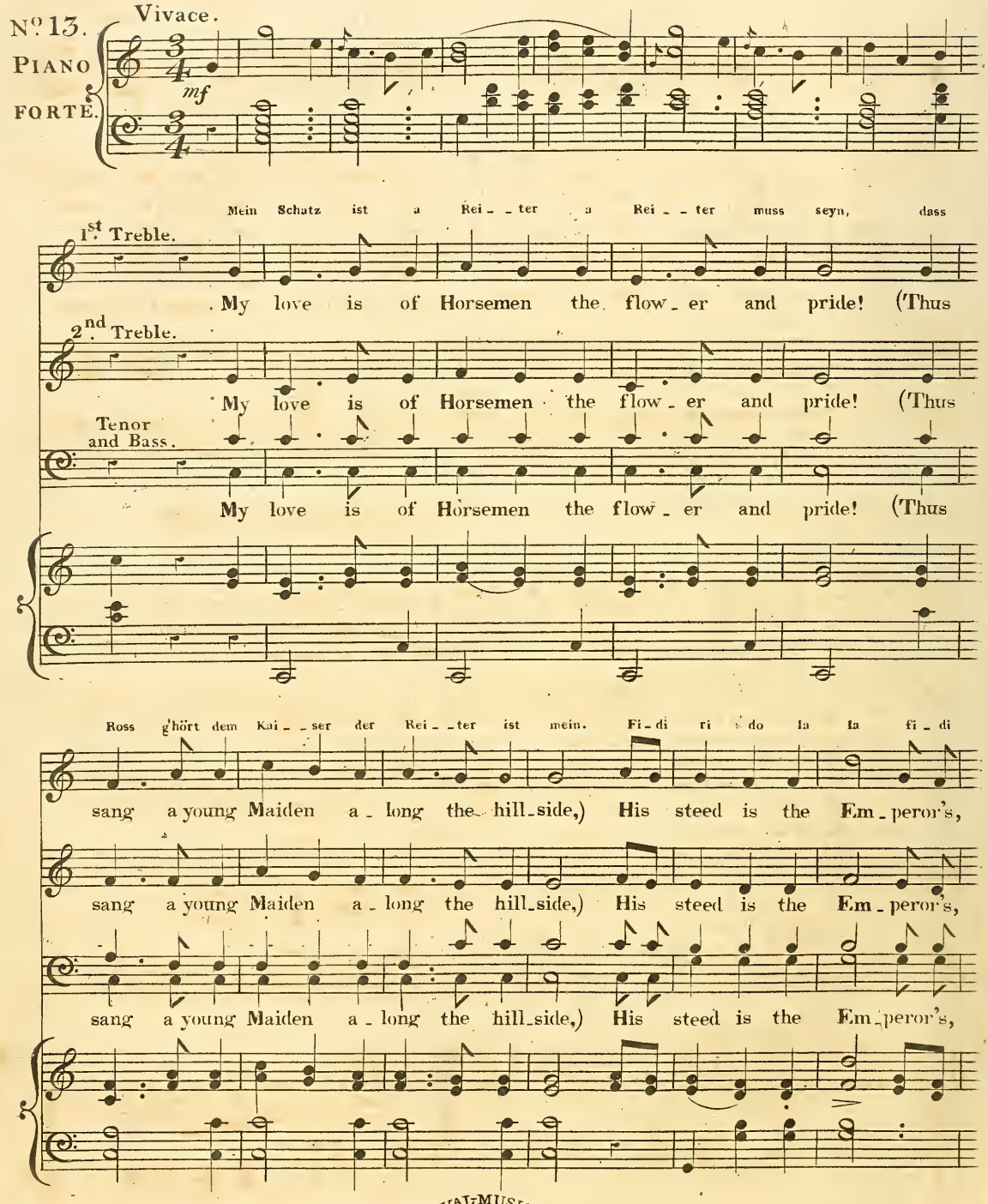
IN THE PRESS.

"Der Schweizerbue," or the Swiss Boy, sung with the most rapturous applause, by *Mademoiselle Sontag*, with Vocal variations, *by J. Pixis.*

Ditto, for the Piano Forte, by ditto.

HE IS MINE.

"MEIN SCHATZ."



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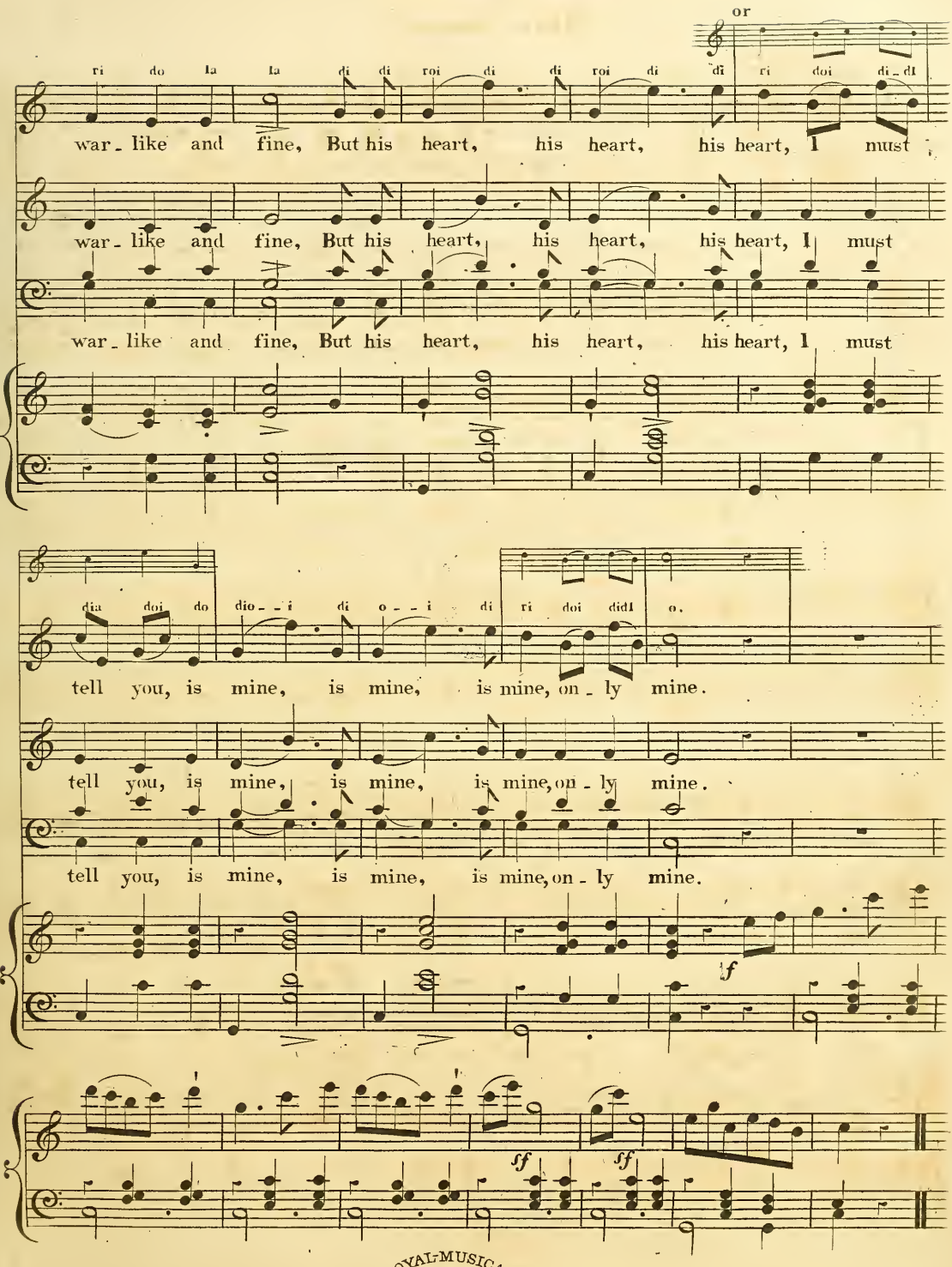

ROYAL MUSICAL
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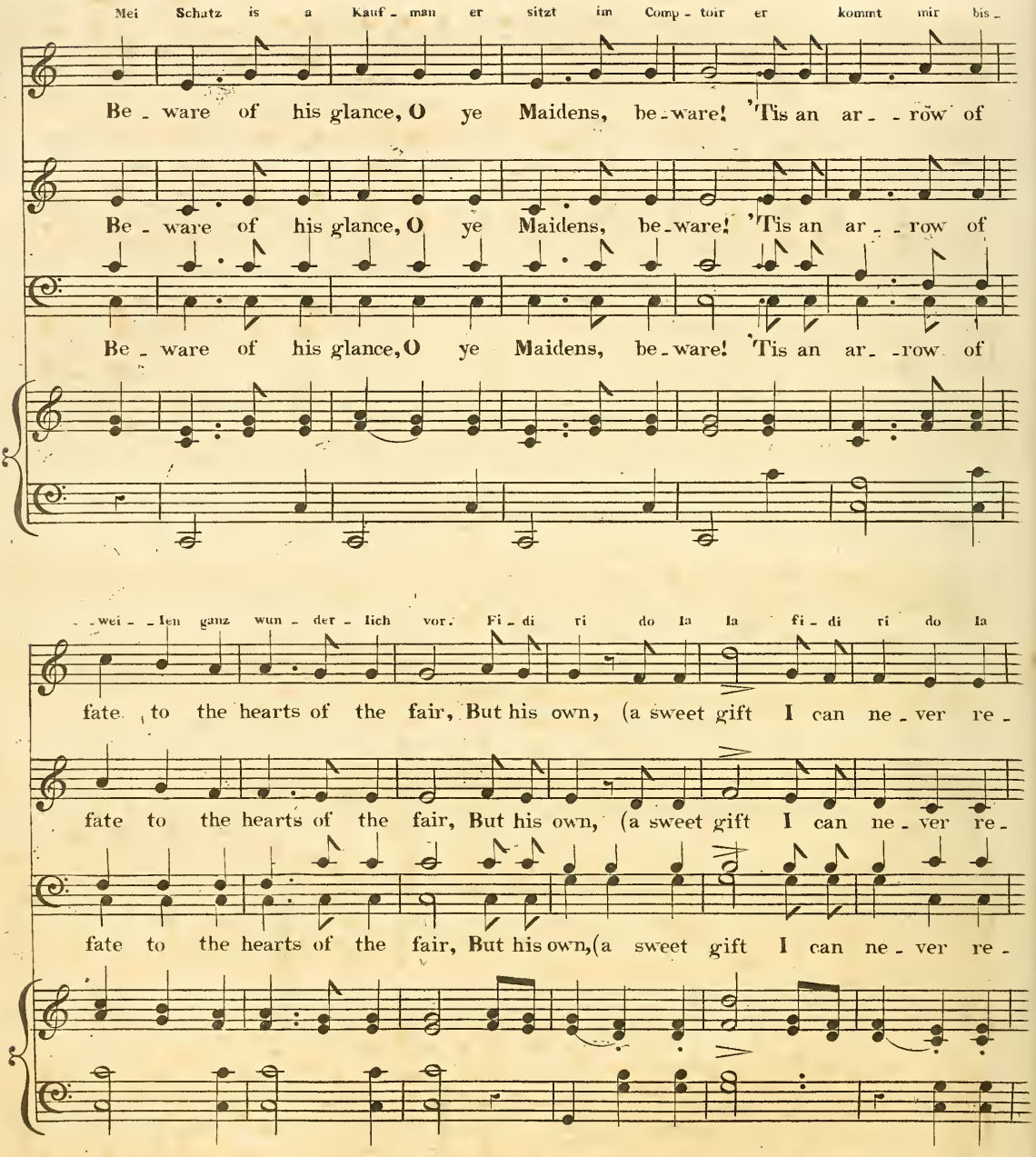
REPOSITORY.

2nd VERSE.



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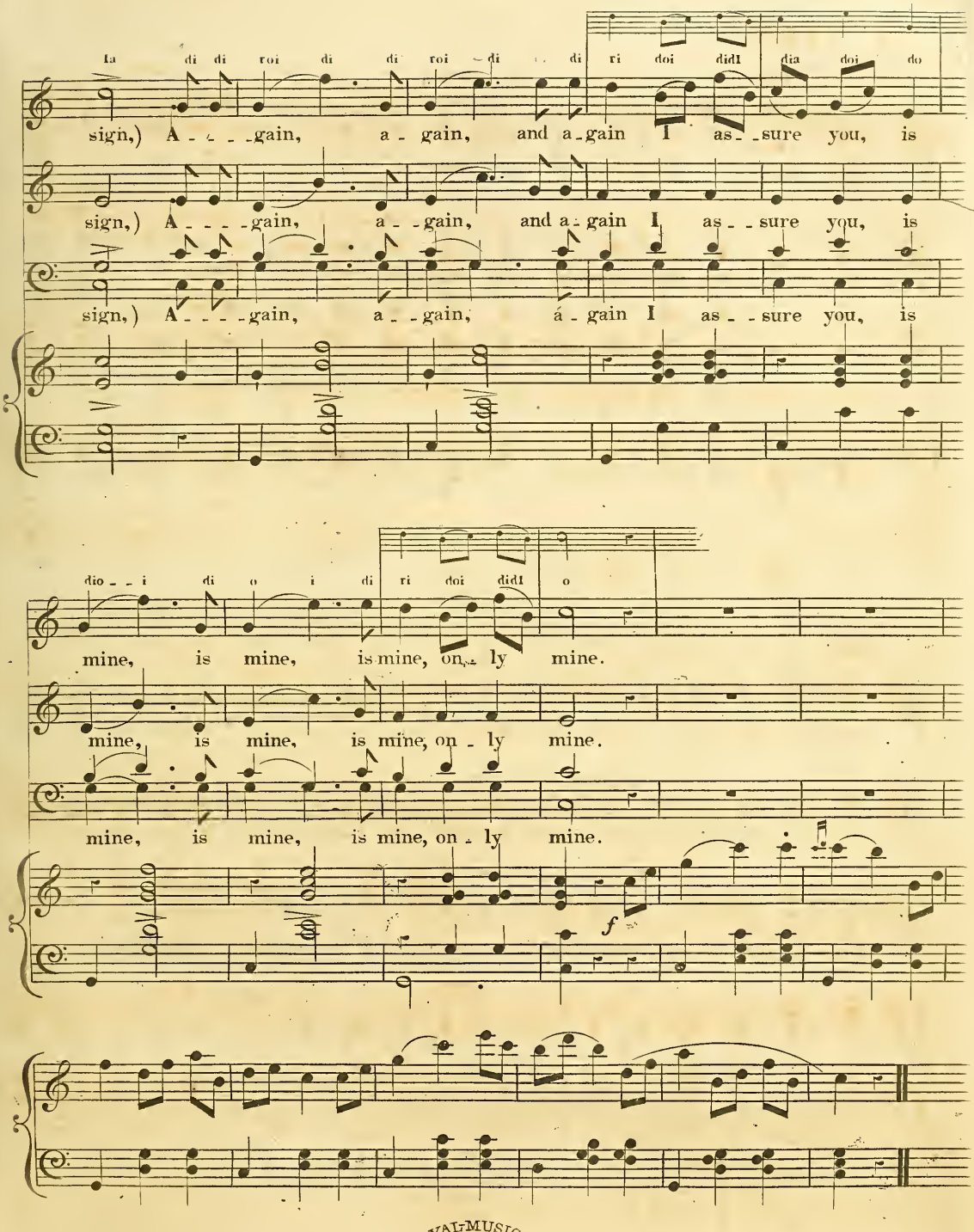

ROYAL MUSICAL
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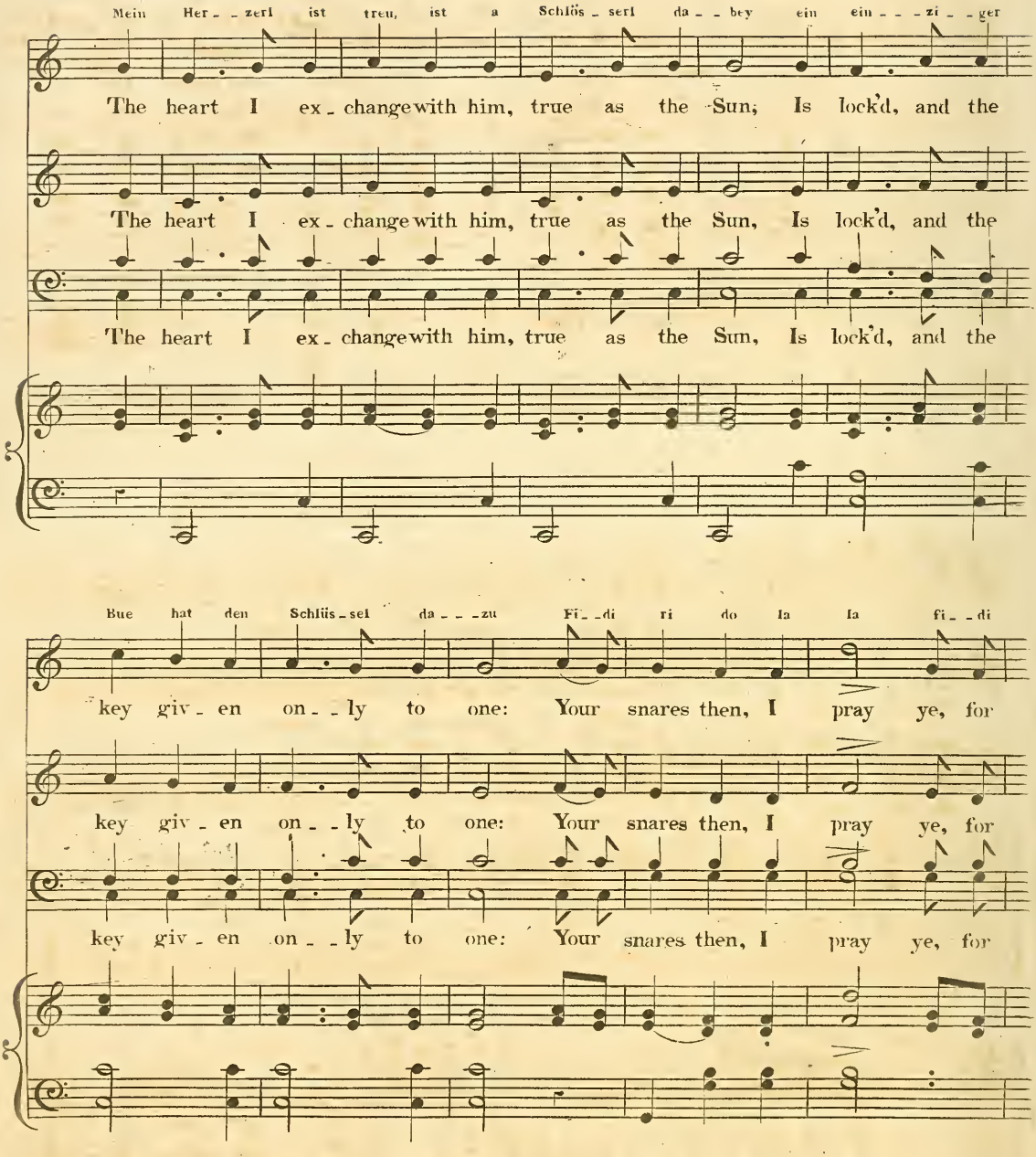
REPOSITORY

3d. VERSE.



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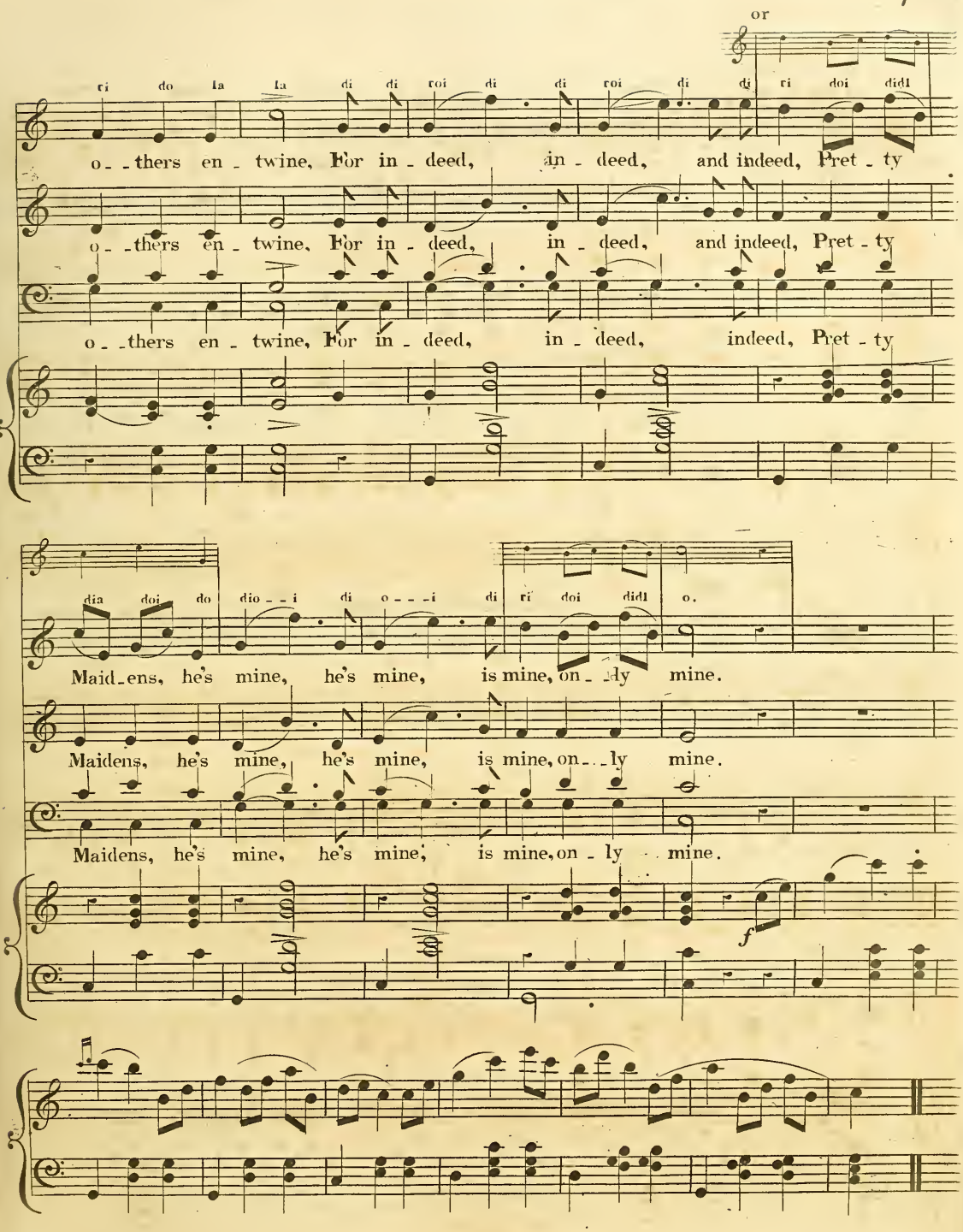
REPOSITORY.



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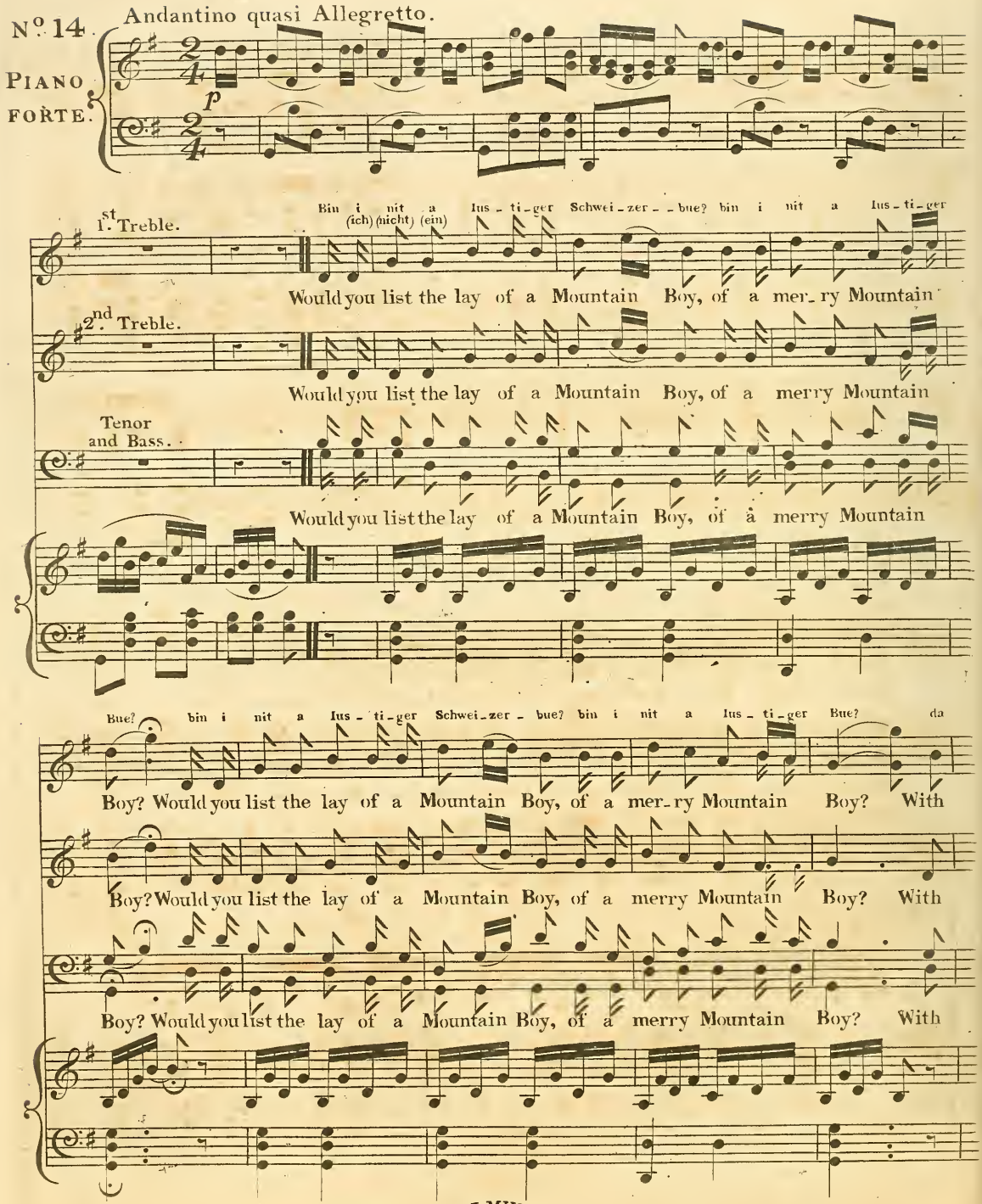
REPOSITORY.

THE MOUNTAIN LAY
"ALPENLIED"



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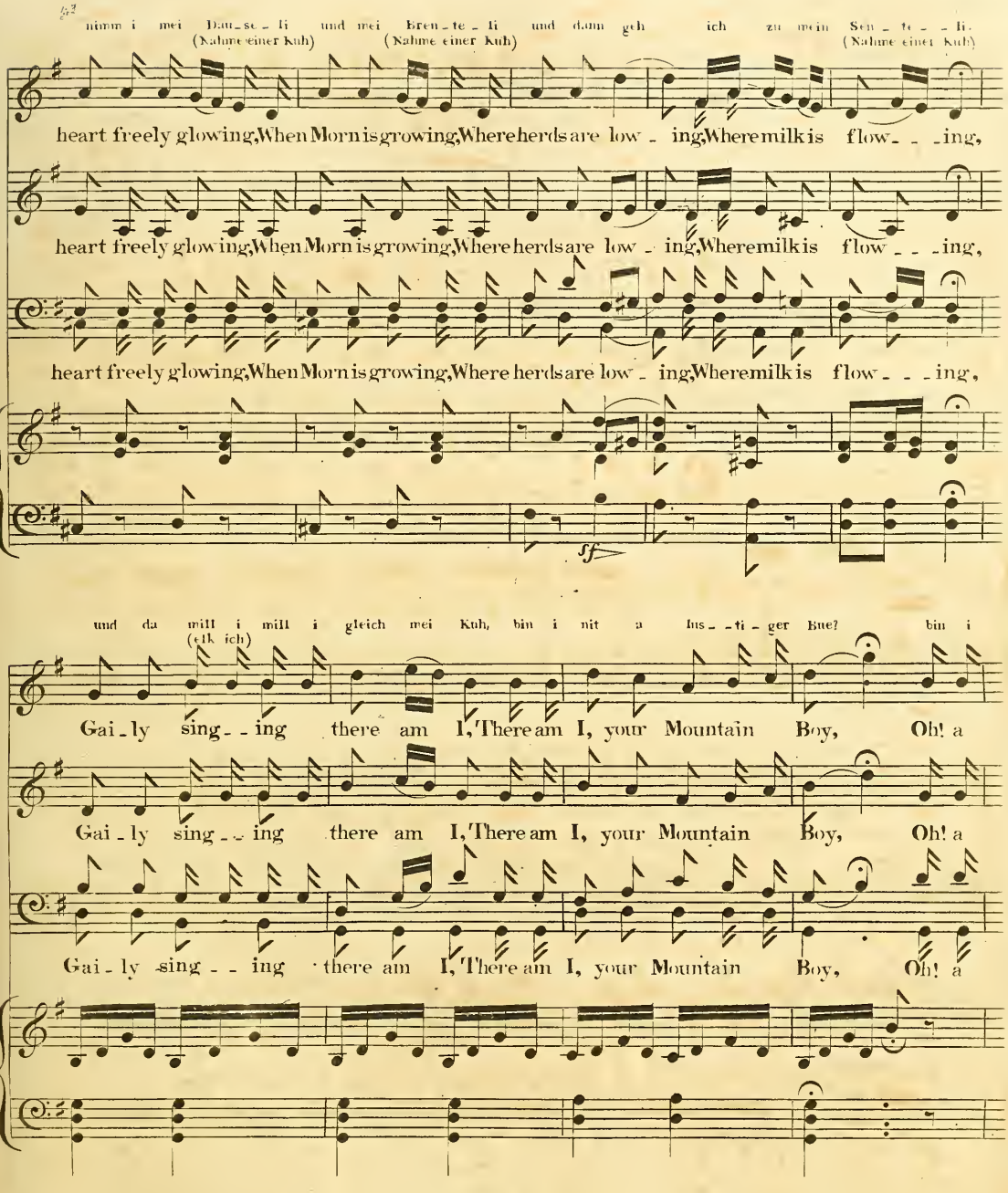
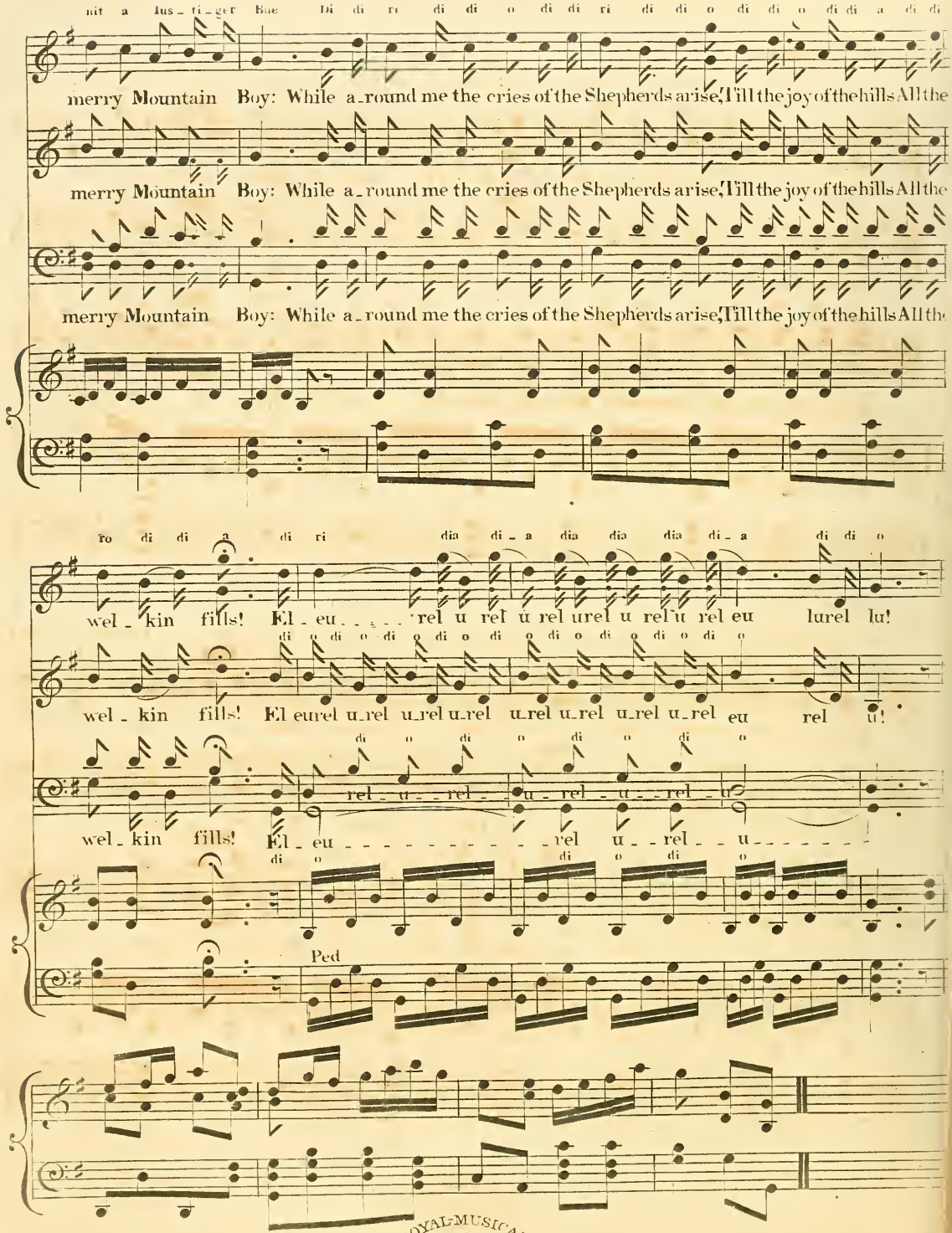
429
REPOSITORY.

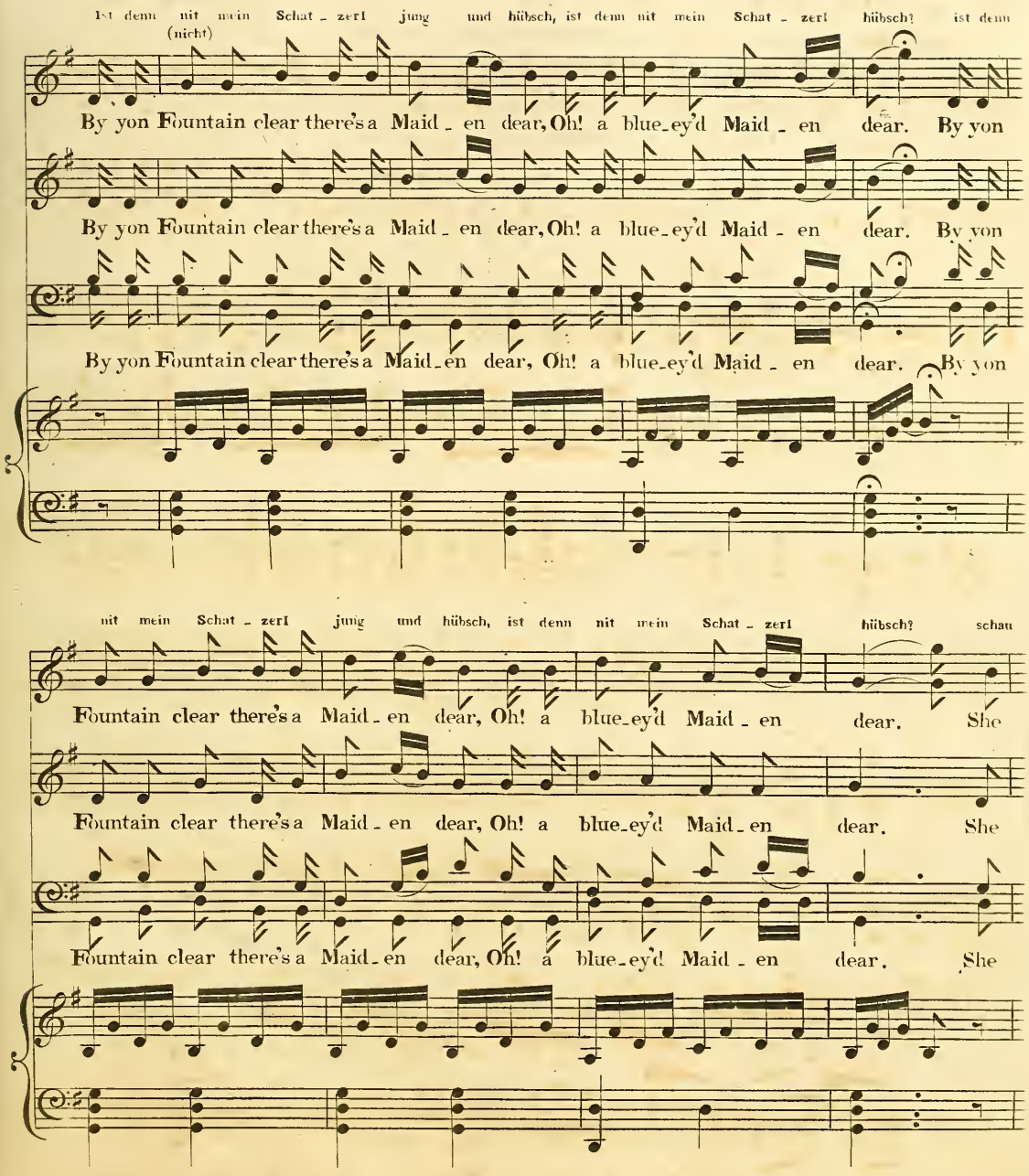


ROYAL MUSICAL
429
REPOSITORY

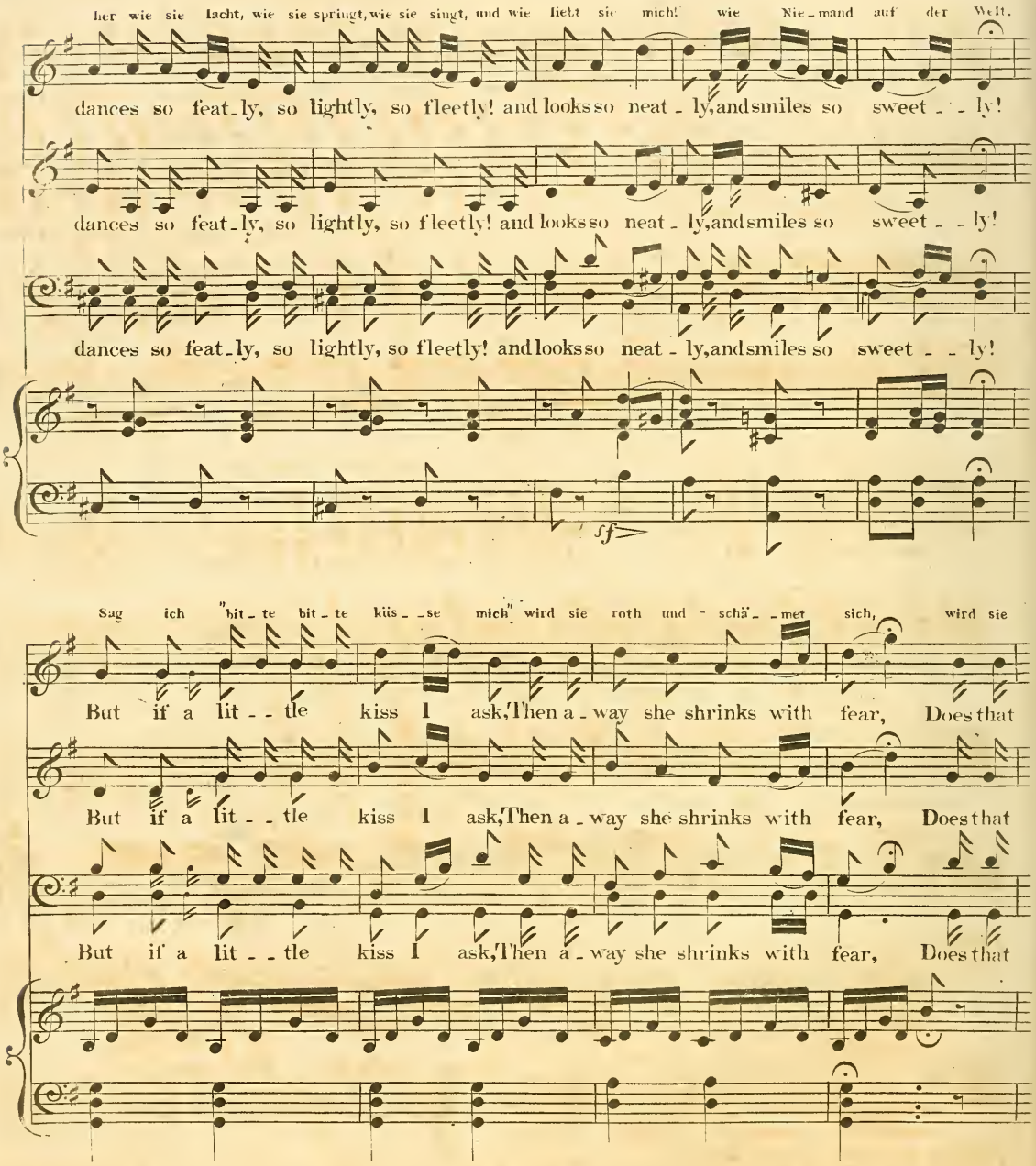


ROYAL MUSICAL
429
REPOSITORY.

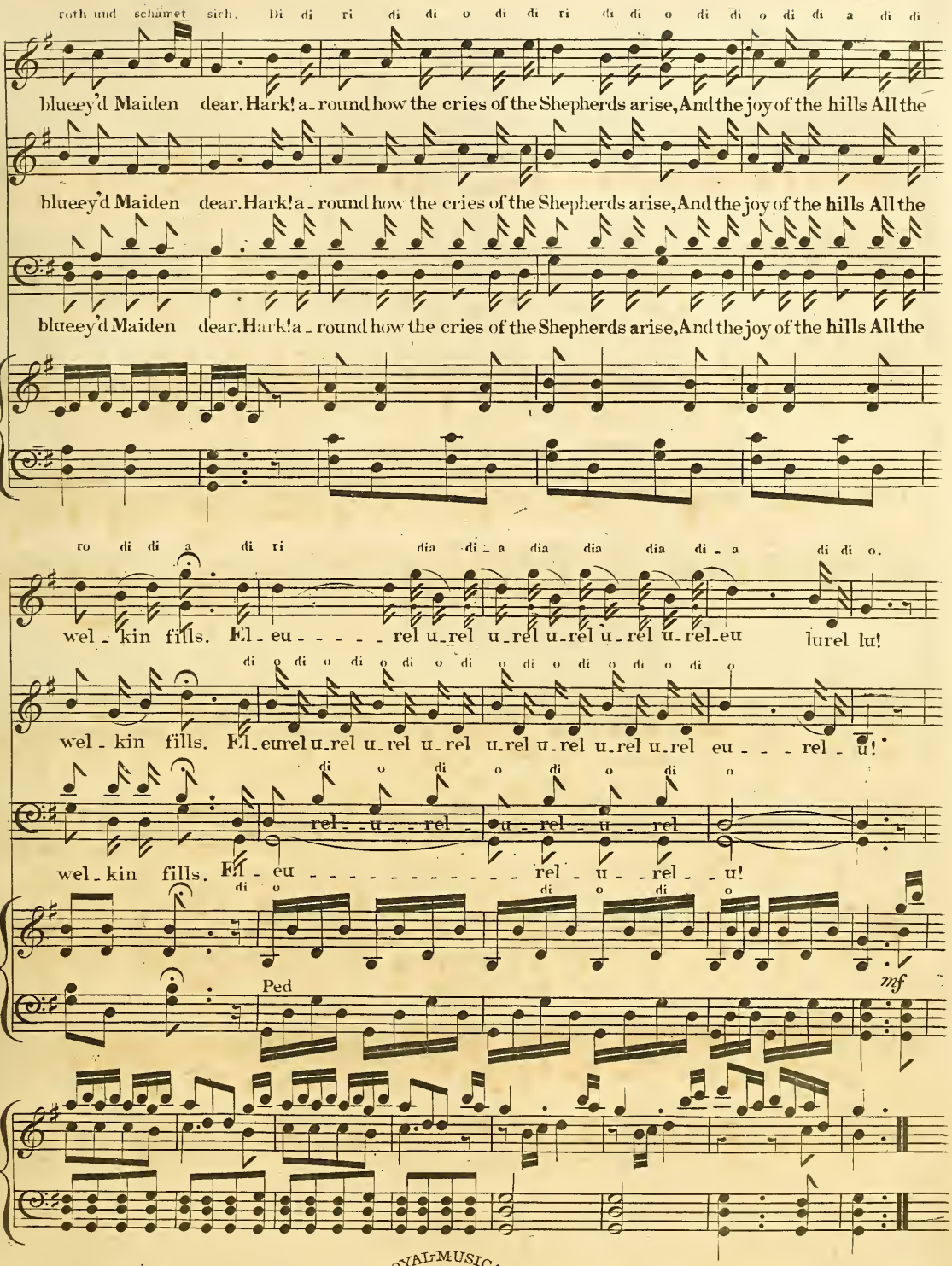
2nd VERSE.



ROYAL MUSICAL
429
REPOSITORY.

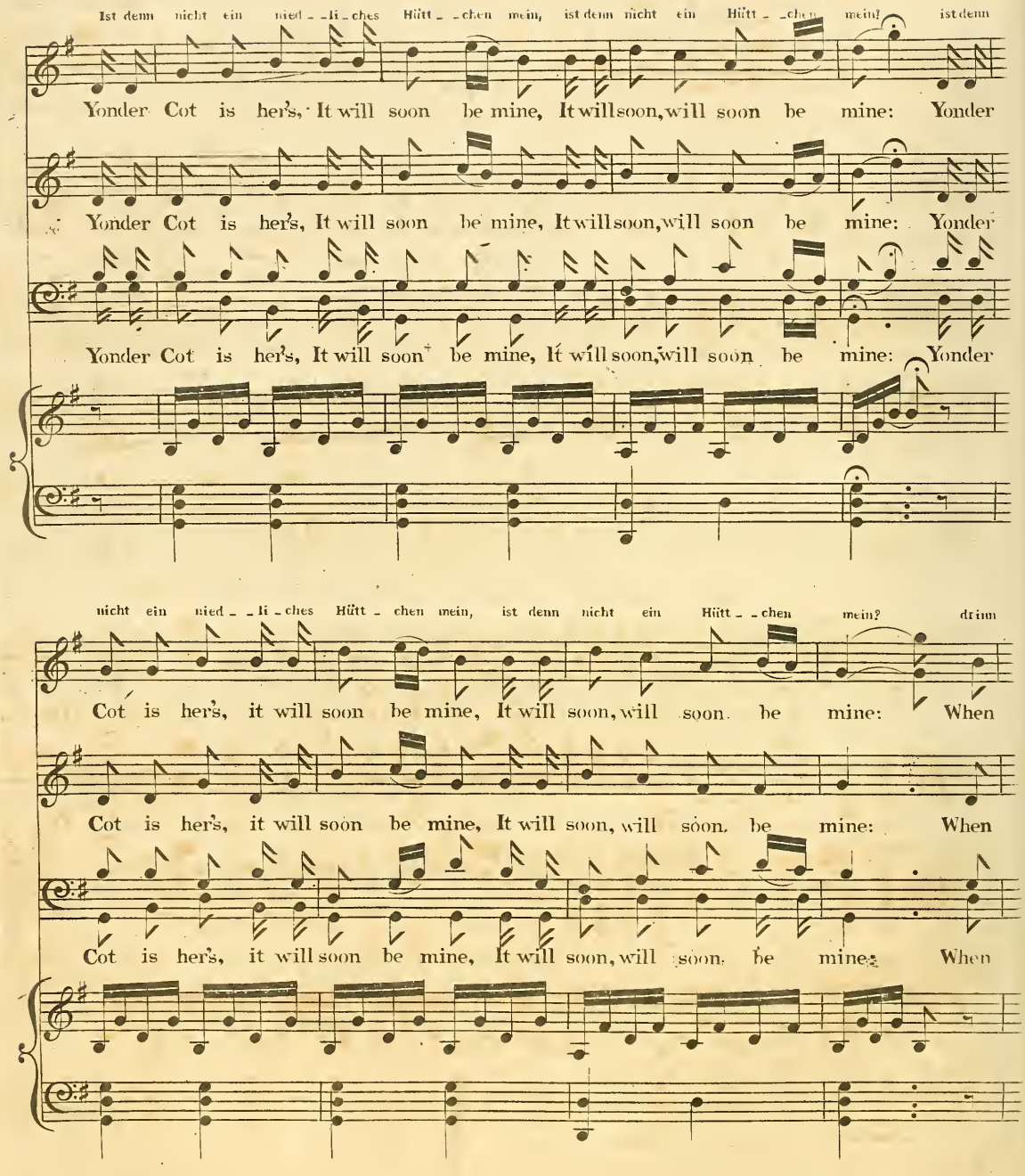


ROYAL MUSIC 429 REPOSITORY

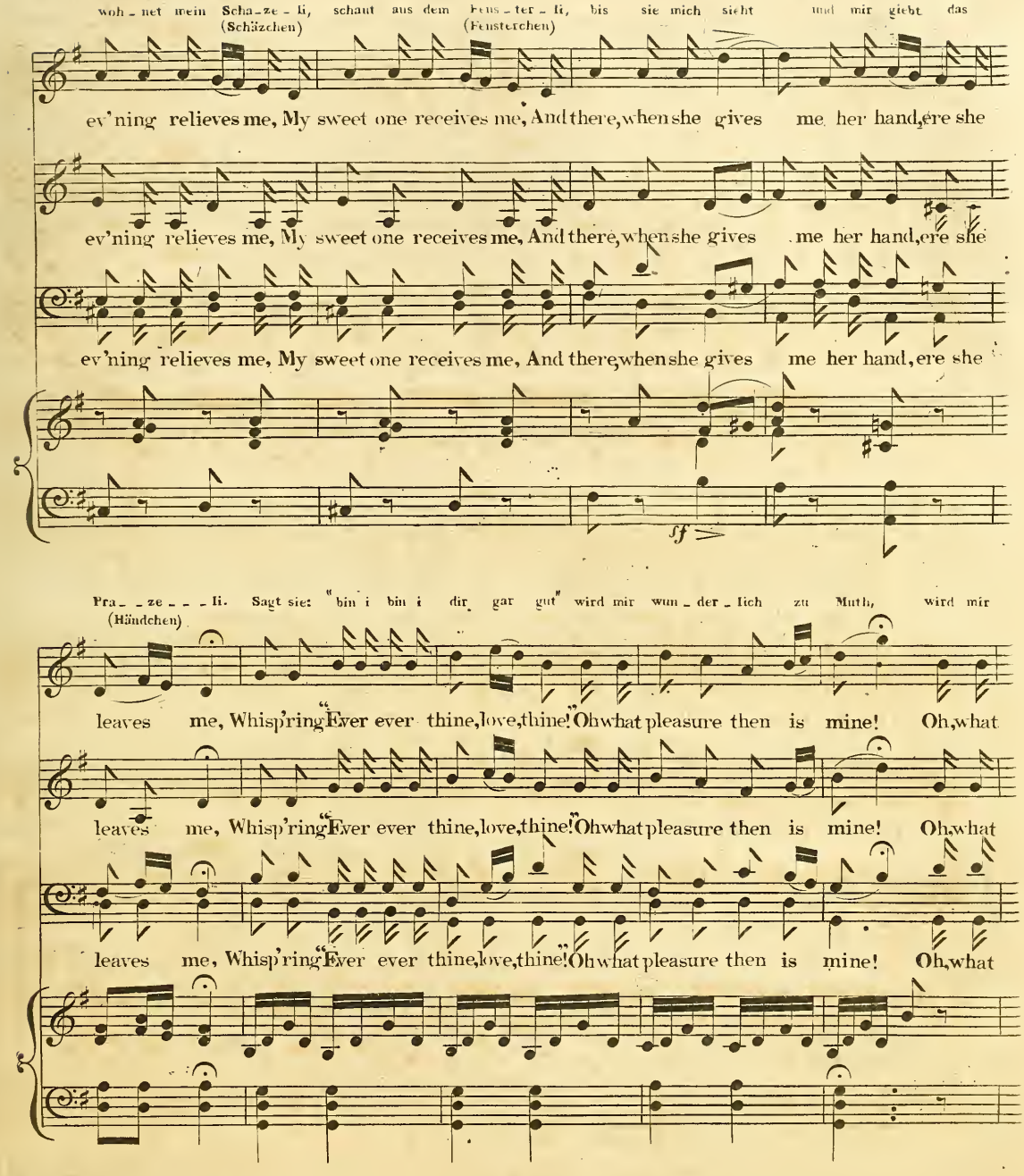


ROYAL MUSICAL
429
REPOSITORY.

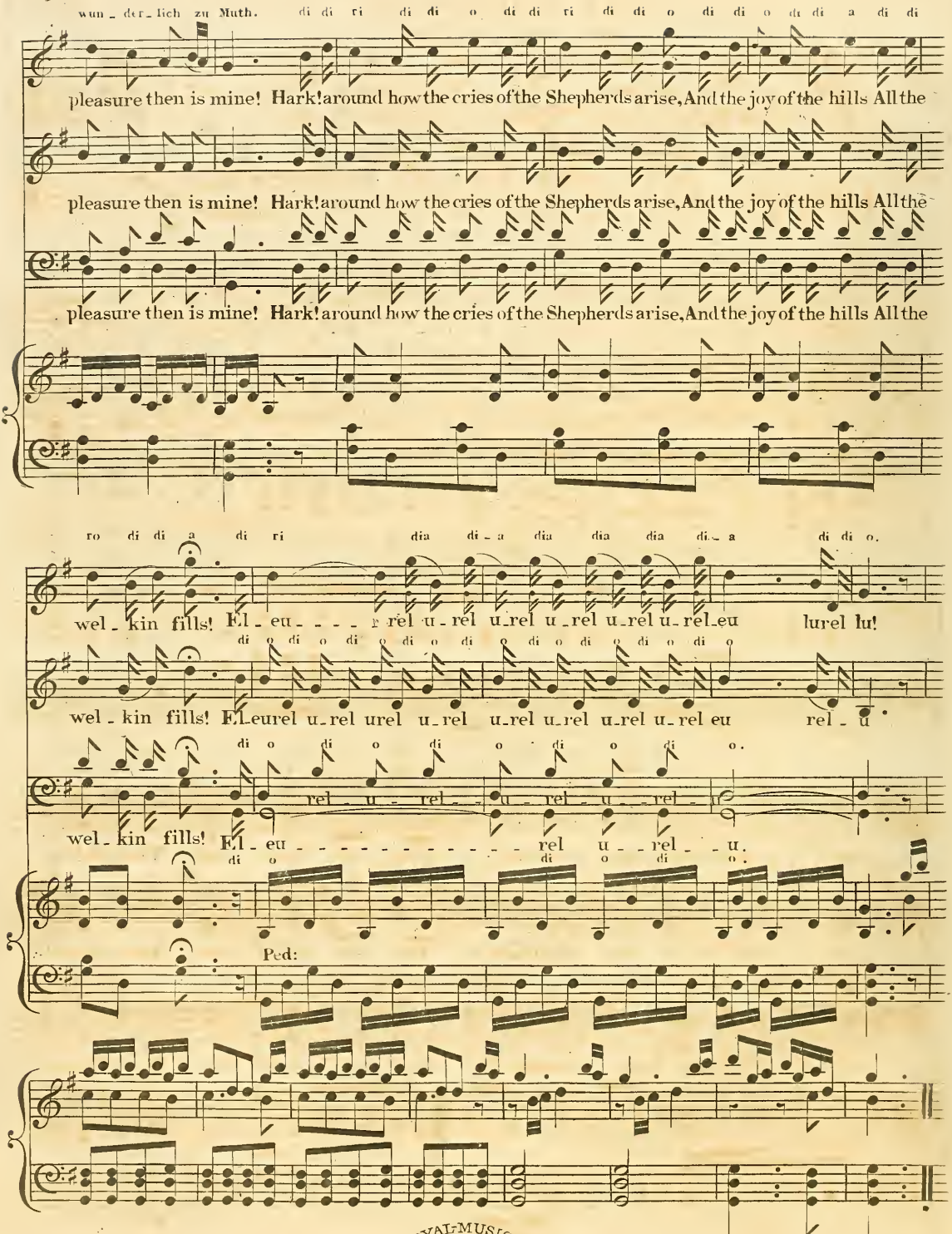
3d. VERSE.



ROYAL-MUSICAL
429
REPOSITORY



ROYAL MUSICAL
429
REPOSITORY



ROYAL-MUSIC
429
REPOSIT

THE FORSAKEN

DIE VERLASSENE

Andantino.

N°15.

PIANO FORTE.

dol.

1st Treble

Bächlein auf-wärts in den Bir-ken Hain da steht ein Häus-chen im blassen Mon-denschein und dieses

Where the sil-v'ry stream, en-twin-ing, Bathes yon Cot--tage rocky stair, In the

2nd Treble

Where the sil-v'ry stream, en-twin-ing, Bathes yon Cot--tage rocky stair, In the

Tenor & Bass

Where the sil-v'ry stream, en-twin-ing, Bathes yon Cot--tage rocky stair, In the

Häus---chen schliesst ein Mädchen ein jung und schön als wie ein En-gel rein. Und einst bey

pearl---y moonlight shin--ing, Dwelt a Dam--sel lovely fair. Young Herman

pearl---y moonlight shin--ing, Dwelt a Dam--sel lovely fair. Young Herman

pearl---y moonlight shin--ing, Dwelt a Dam--sel lovely fair. Young Herman

ROYAL MUSICAL 429 REPOSITORY.

früh her Mor-gen-stun-de schlug sich Herr-man ei-ne Wun-de die noch

saw that blooming Maid-en, And from her smil-ing presence bore A heart with

saw that blooming Maid-en, And from her smil-ing presence bore A heart with

saw that blooming Maid-en, And from her smil-ing presence bore A heart with

heut' an sei-nem Herzen frisst und ihn auf e-wig nicht mehr heil-bar ist.

rit:

ten-der cares o'er-lad-en, To taste of peace Ah, ne-ver, ne-ver more.

rit:

ten-der cares o'er-lad-en, To taste of peace Ah, ne-ver, ne-ver more.

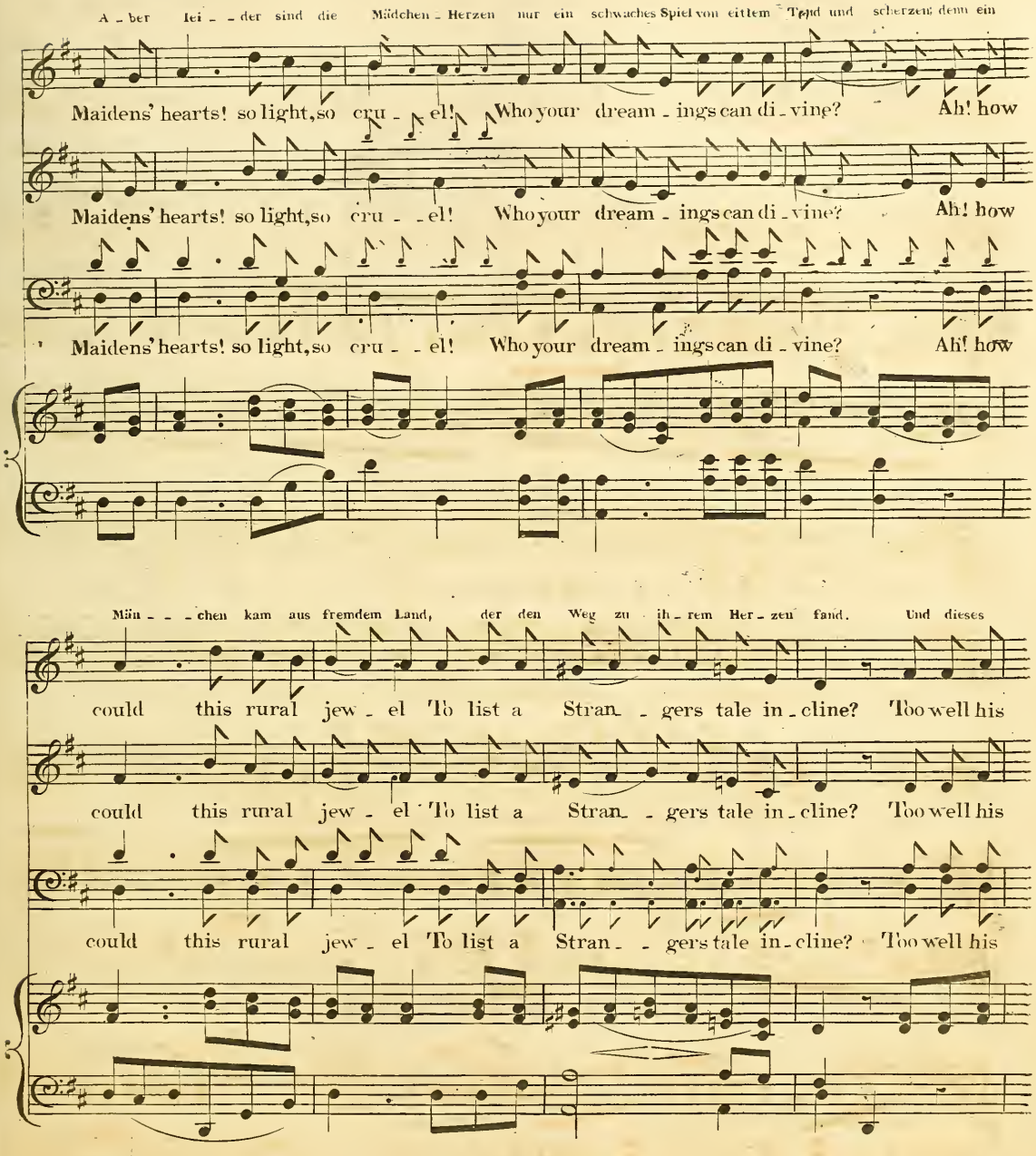
rit:

ten-der cares o'er-lad-en, To taste of peace Ah, ne-ver, ne-ver more.

ri-tar-dan-do

ROYAL MUSICAL
429
REPOSITORY.

2d. VERSE.



ROYAL MUSICAL
429
REPOSITORY.

Mäu - chen that so wich - tig, und war doch so fad' und nich - tig; dennoch

guile - - ful lay he rounded, With all the sweets of flatt'ry's song, Then fled, and

guile - - ful lay he rounded, With all the sweets of flatt'ry's song, Then fled, and

guile - - ful lay he round-ed, With all the sweets of flatt'ry's song, Then fled, and.

drängt es Herrman aus der Bahn, und schloss en - ger sich am's Mädchen an.

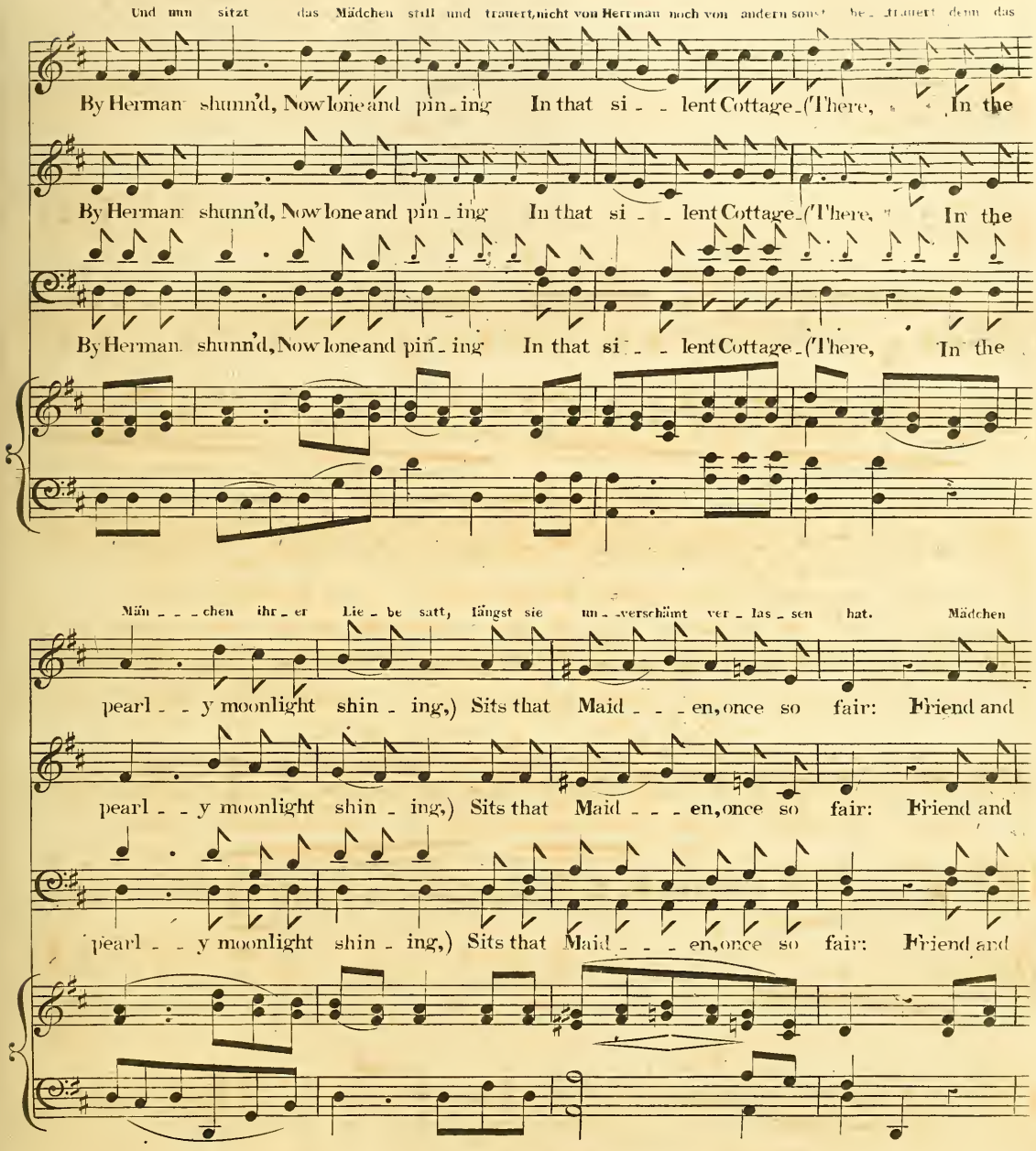
soon the valley sound - ed With Bertha's fault and Herman's wrong.

soon the valley sound - ed With Bertha's fault and Herman's wrong.

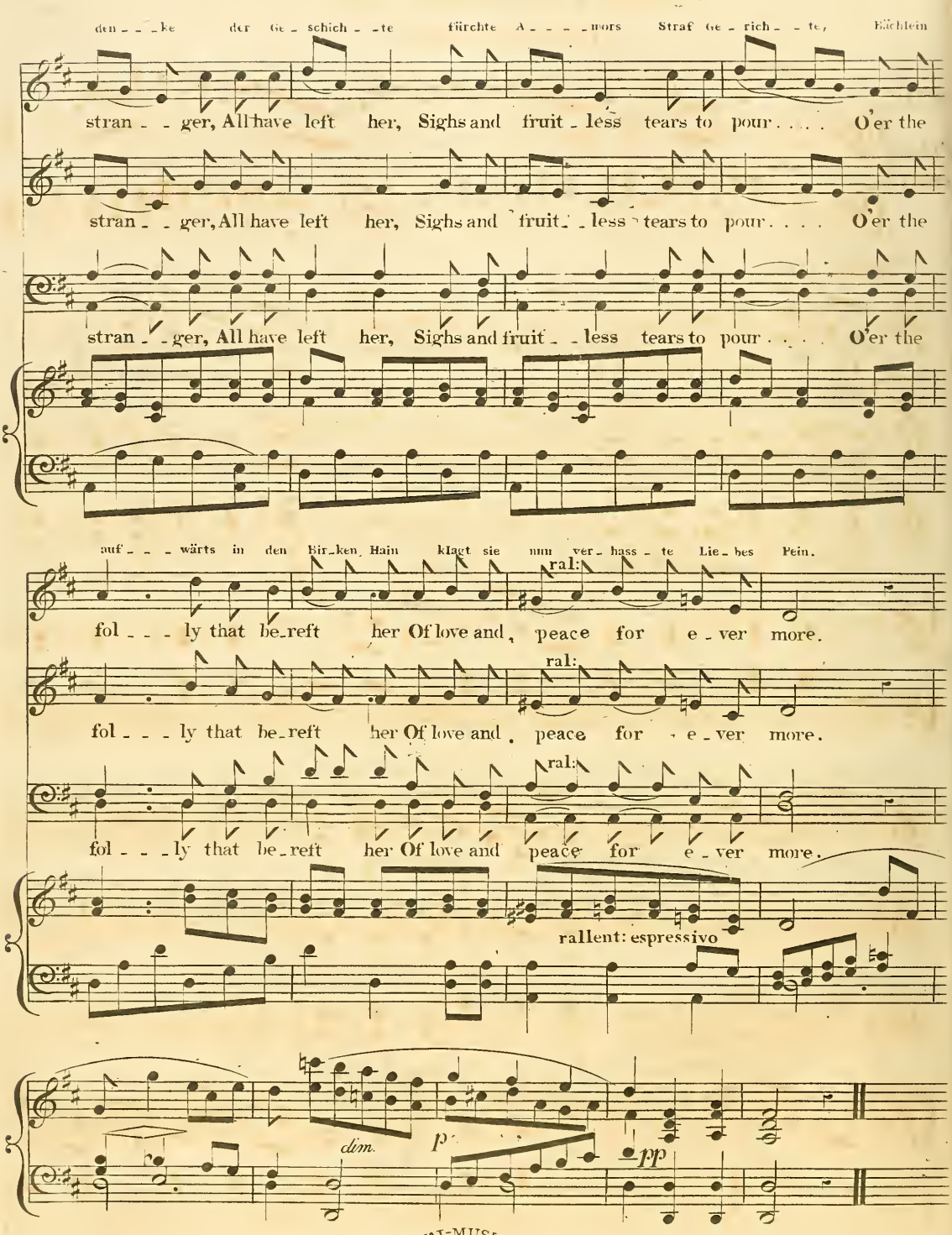
soon the valley sound - ed With Bertha's fault and Herman's wrong.

ROYAL MUSICAL
429
REPOSITORY.

3.d Verse.



ROYAL MUSICAL 429 REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY.

THE SHEPHERD BOY.

DER SENDERBUE.

Allegretto.

N°16.

PIANO FORTE.

1st Treble.

I bin a Sen - der - bue, dia dio da dia dia do geh jetzt auf d'Al - ma zu,

I'm a gay Shepherd Boy! This is my dai - ly joy,

2nd Treble.

I'm a gay Shepherd Boy! This is my dai - ly joy,

Tenor & Bass.

I'm a gay Shepherd Boy! This is my dai - ly joy,

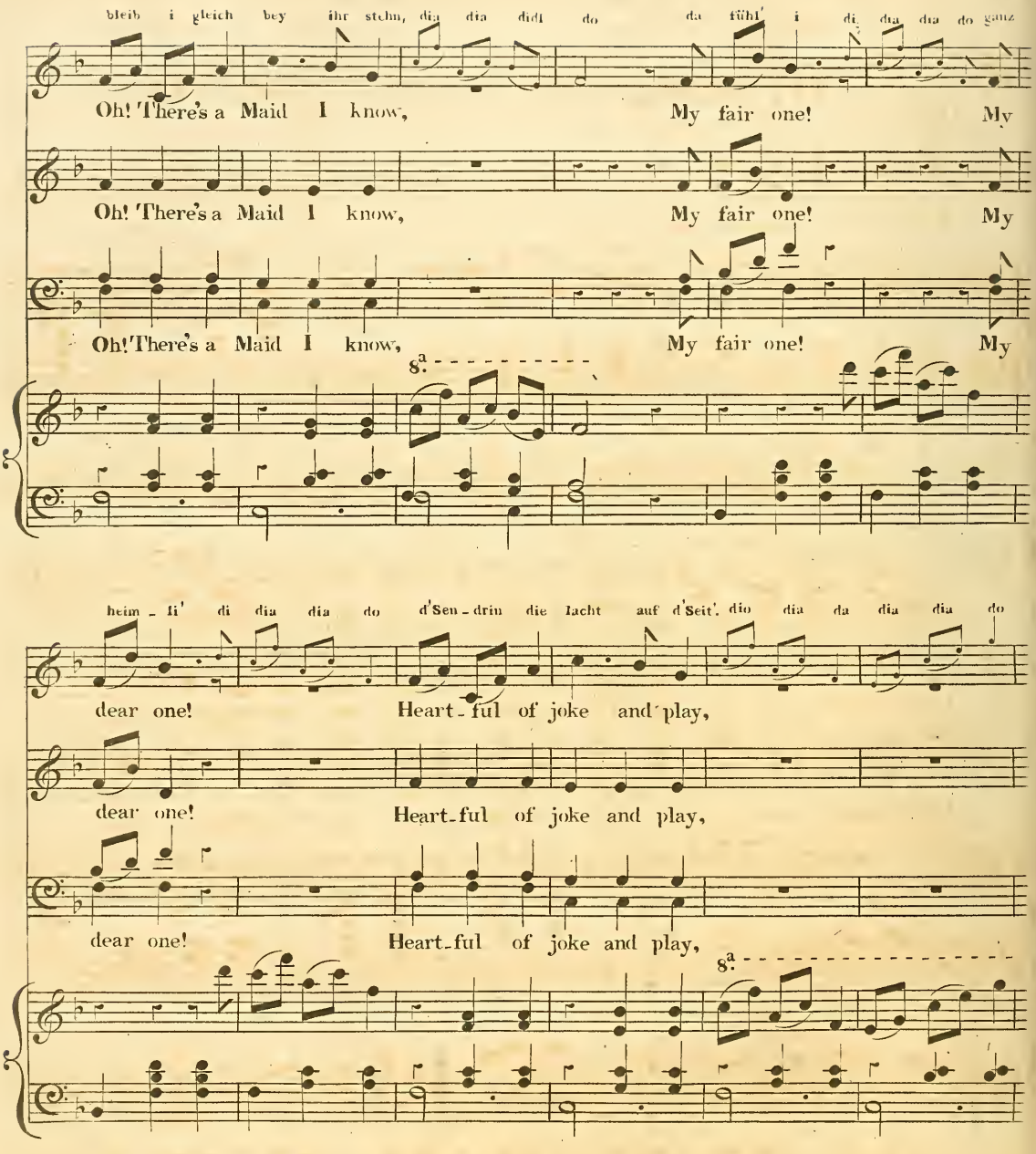
dia dia didi do D'Sen-drin kommt just zu gehn, dia dio da dia dia do

Up to the Alps I go,

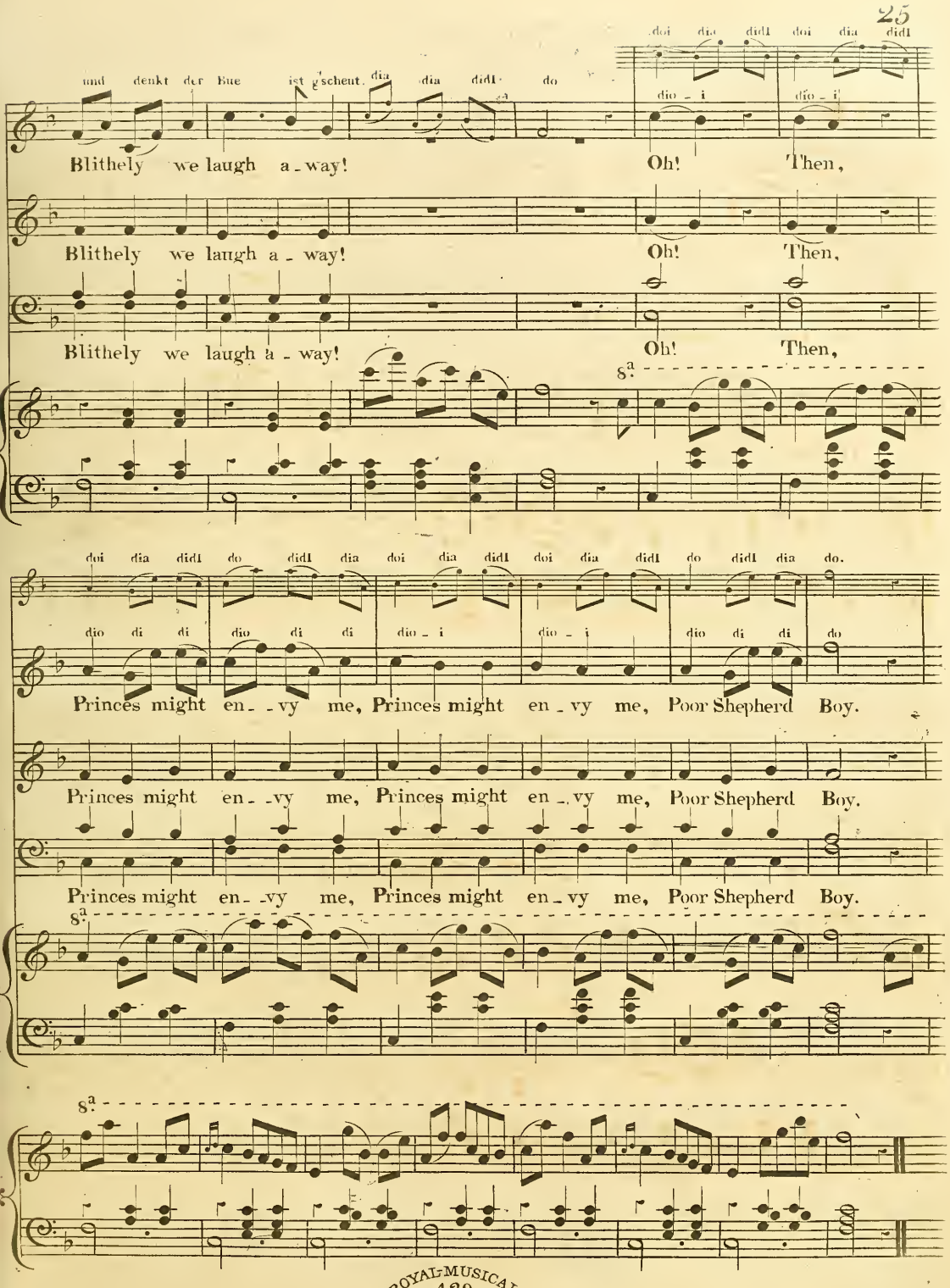
Up to the Alps I go,

Up to the Alps I go,

ROYAL MUSICAL 429 REPOSITORY.

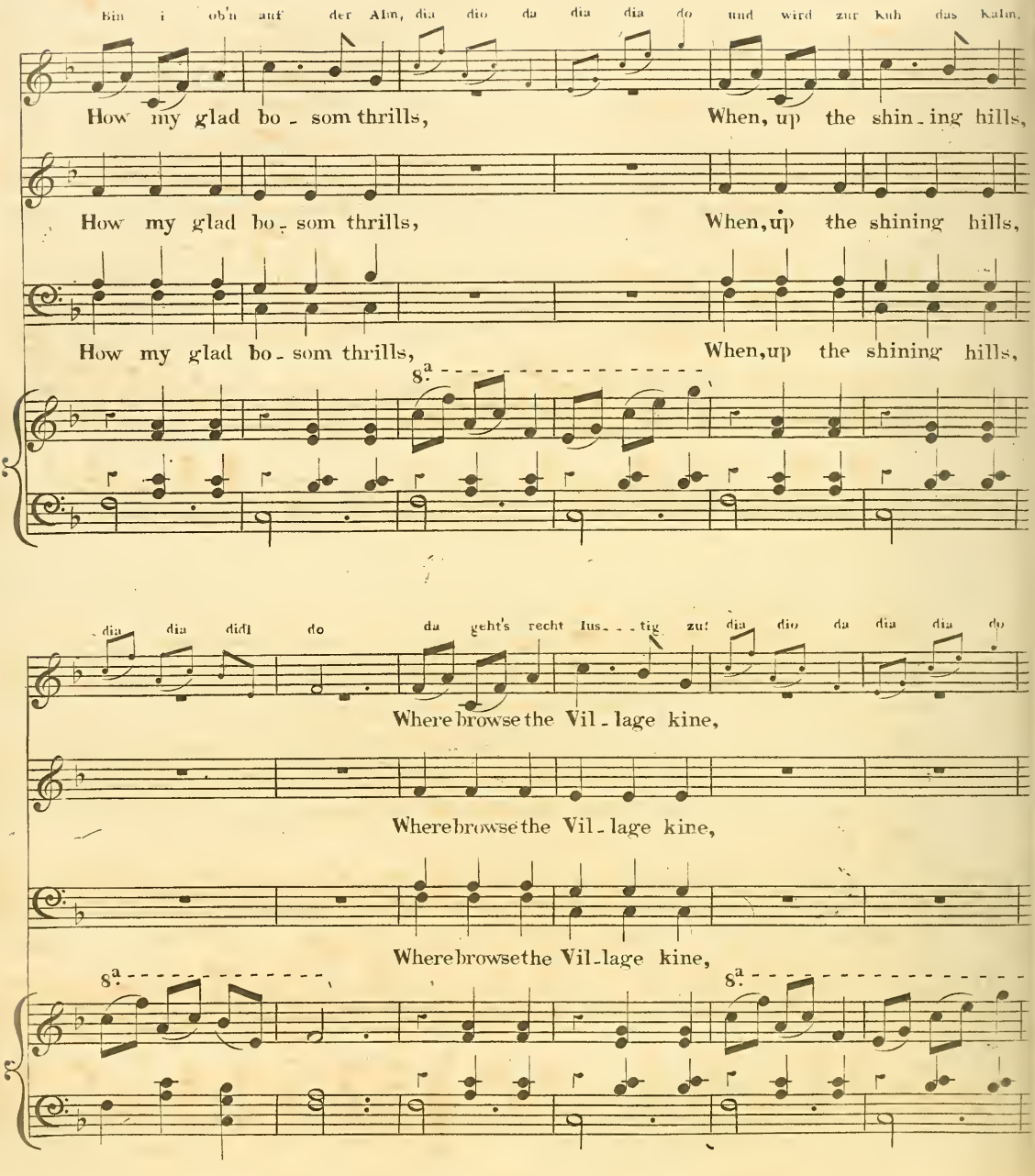


ROYAL MUSICAL
429
REPOSITORY.

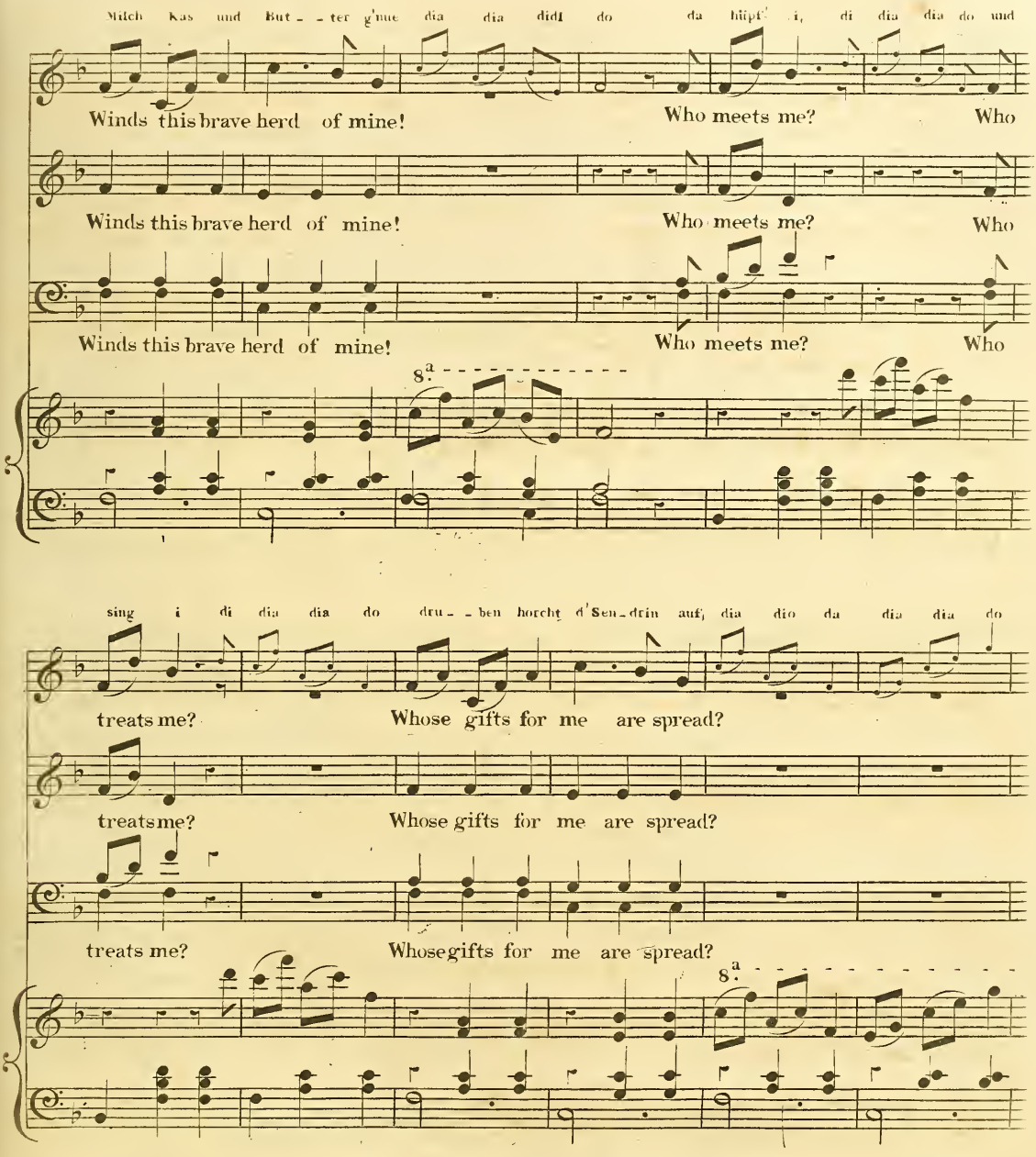


ROYAL MUSICAL
429
REPOSITORY.

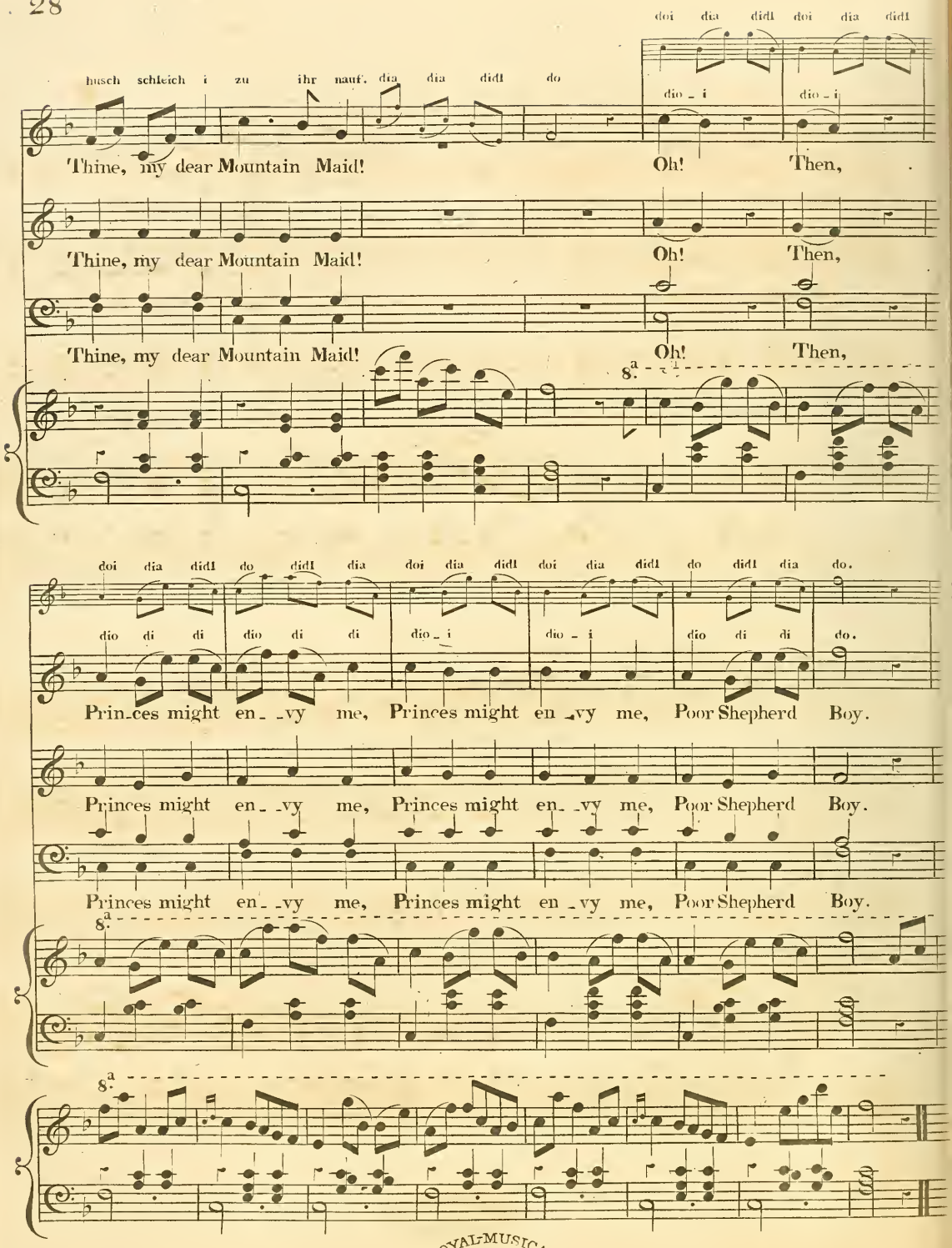
2d. Verse.



ROYAL MUSICAL
429
REPOSITORY.

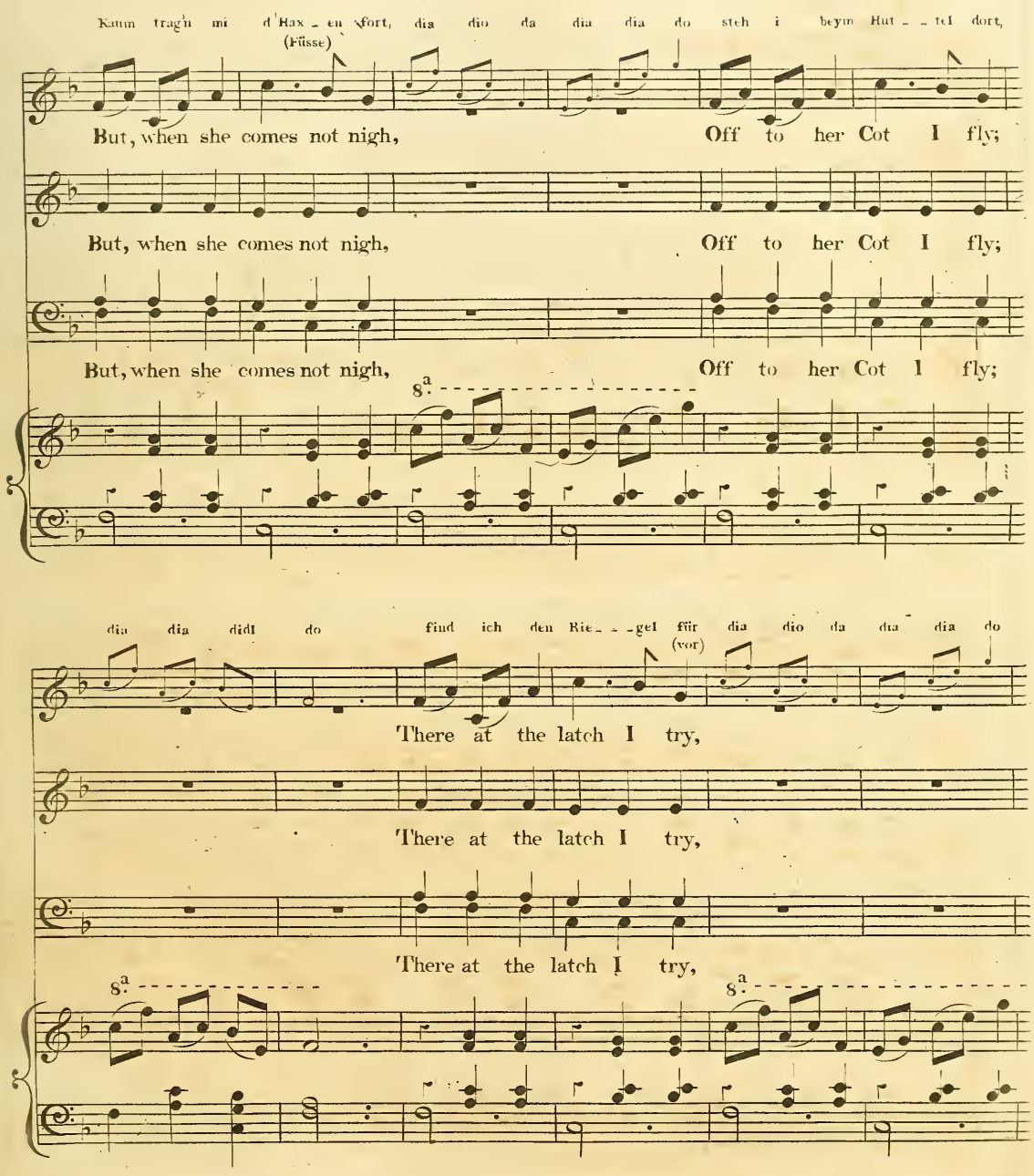


ROYAL MUSICAL
429.
REPOSITORY.

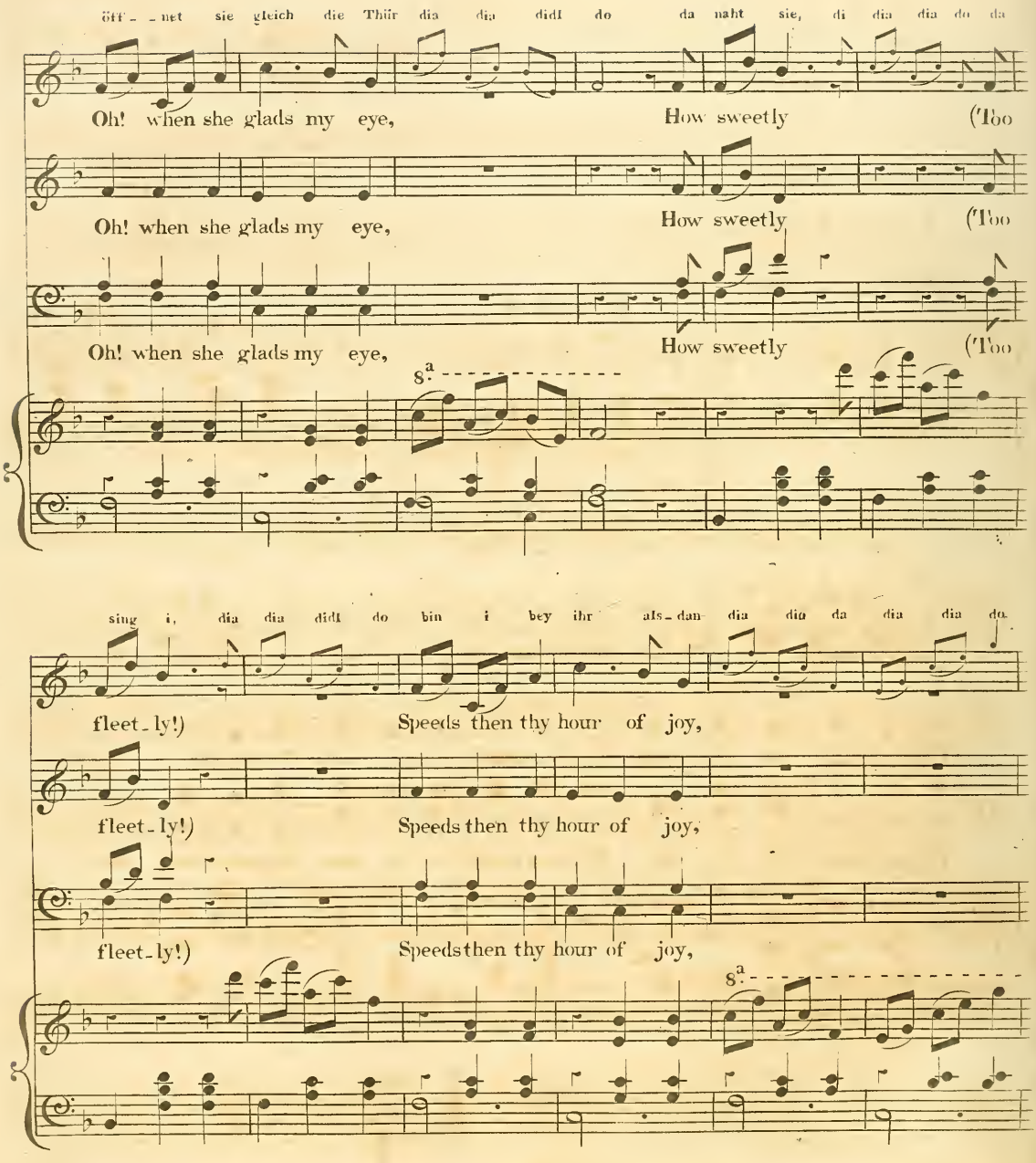


ROYAL-MUSICAL
429

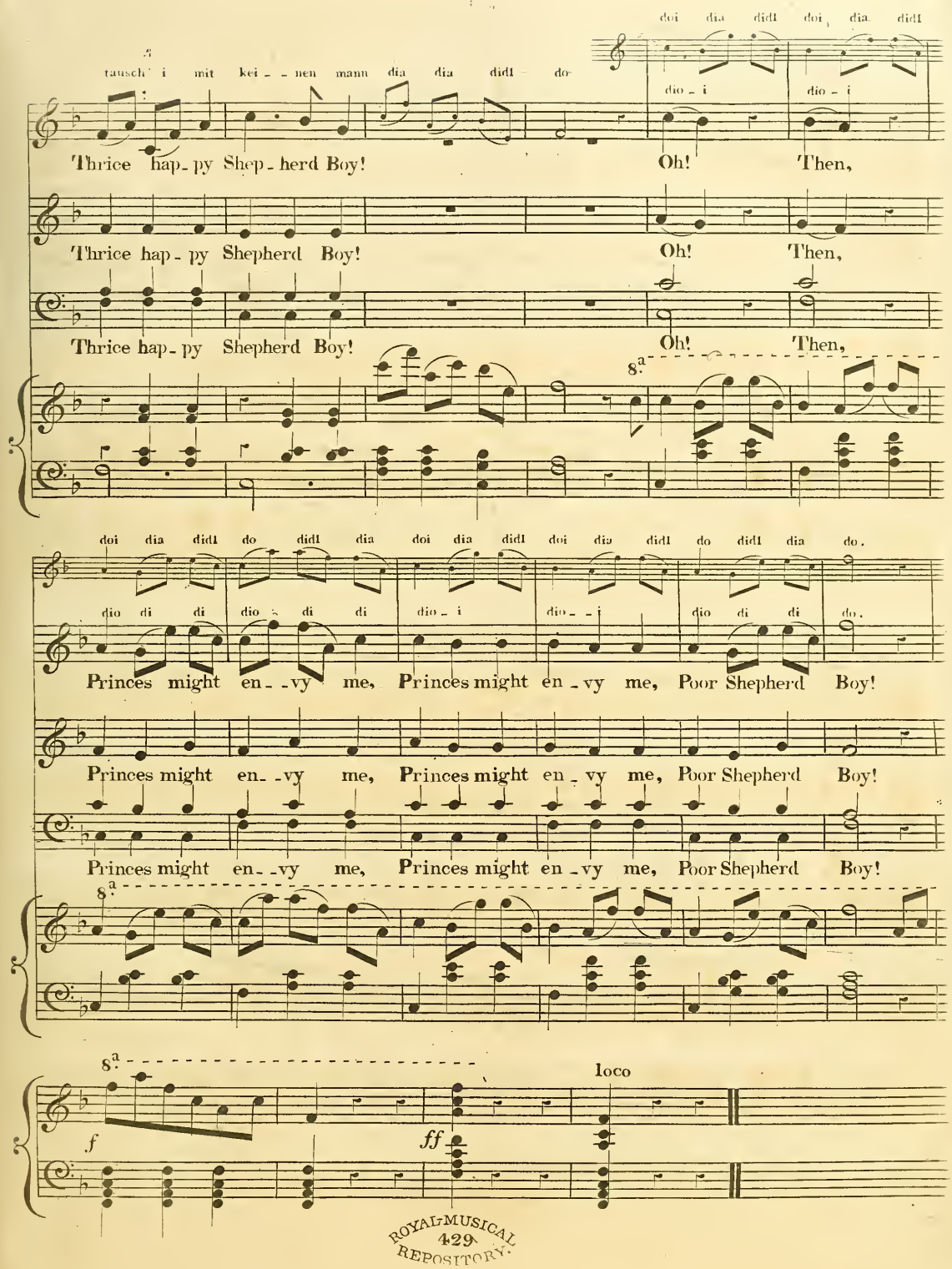
3d. Verse.



ROYAL-MUSICAL
429
REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY.

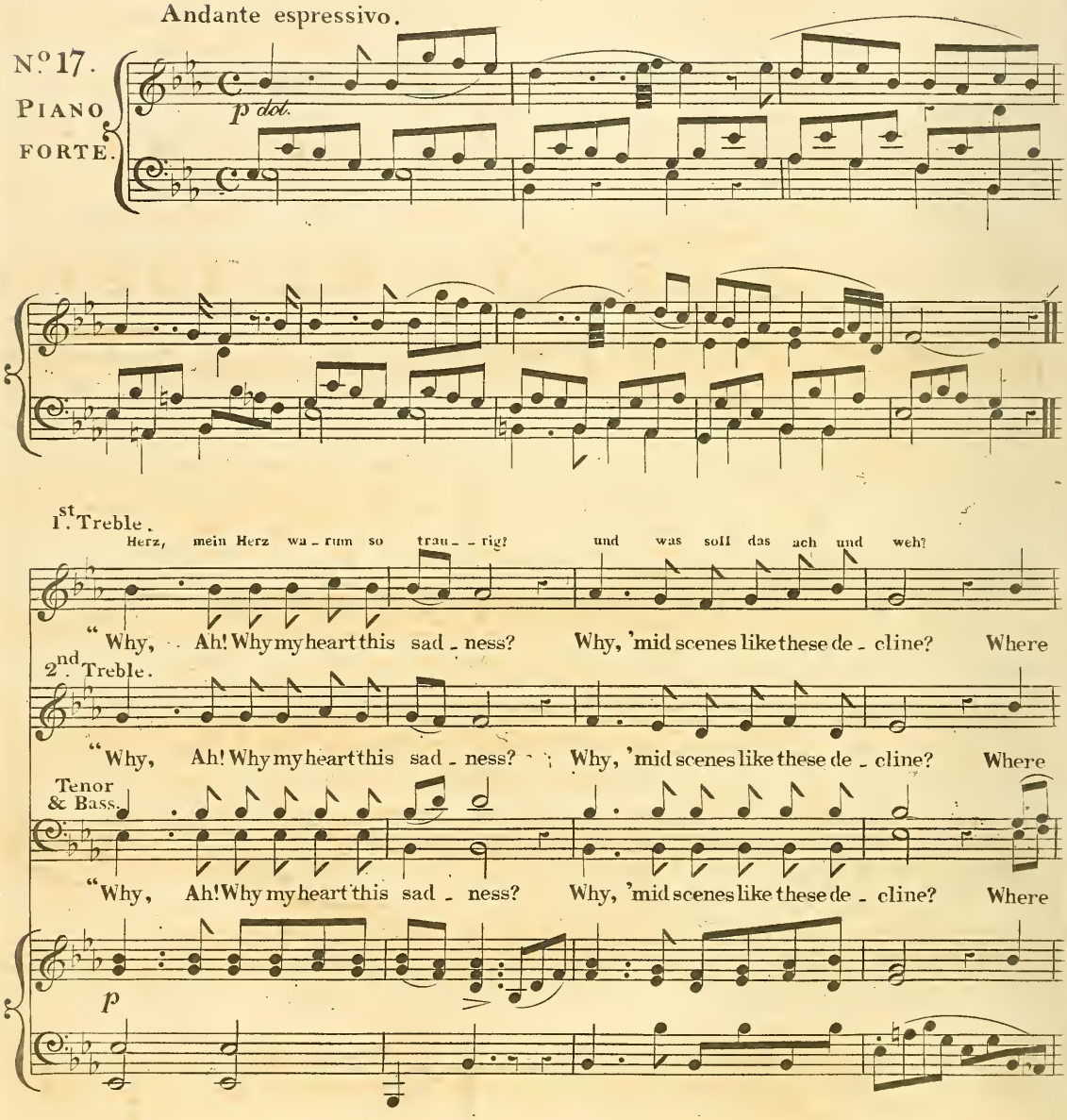


ROYAL MUSICAL 429 REPOSITORY.

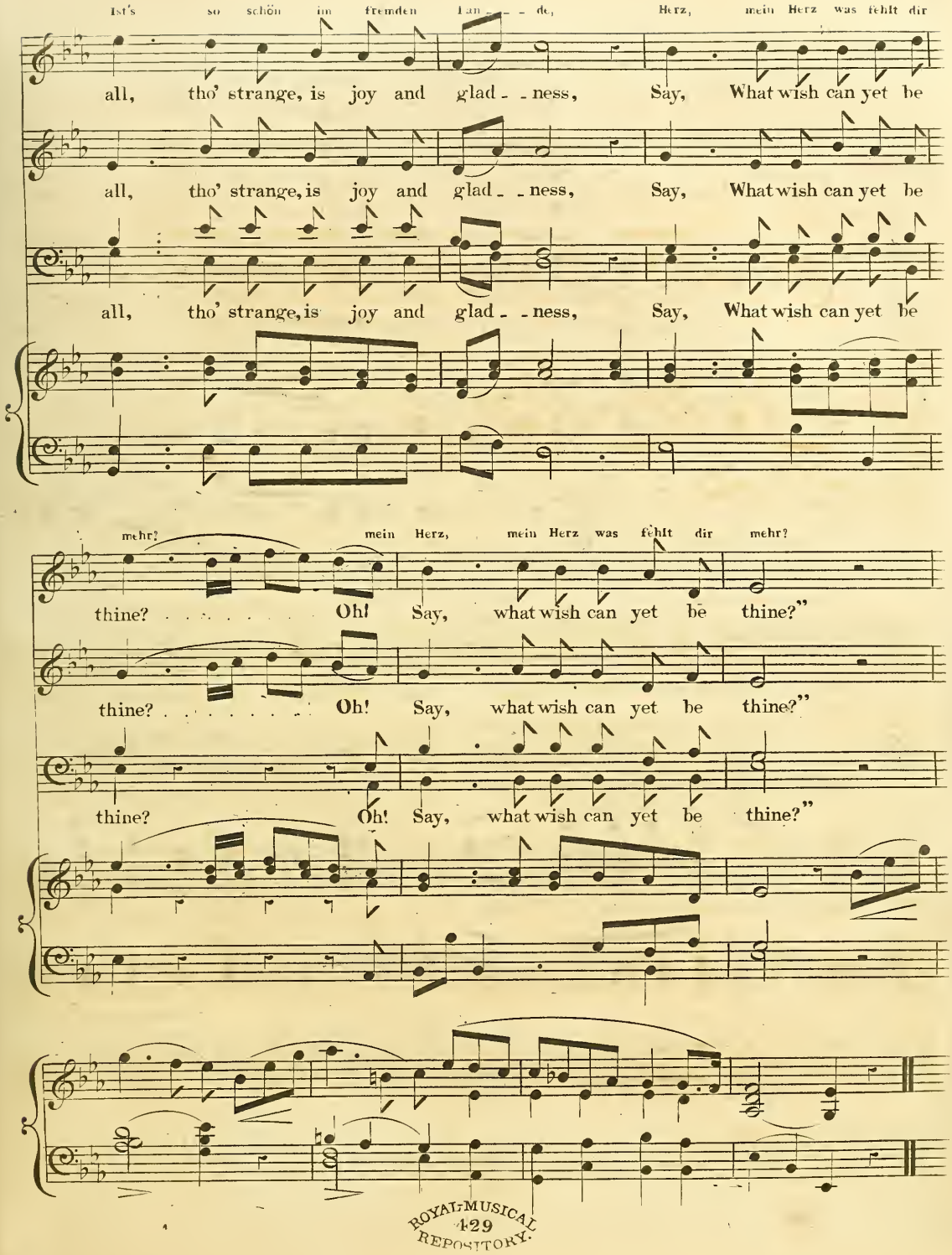
THE SWITZER'S SONG OF HOME.

SCHWEIZERS HEIMWEH.

Andante espressivo.

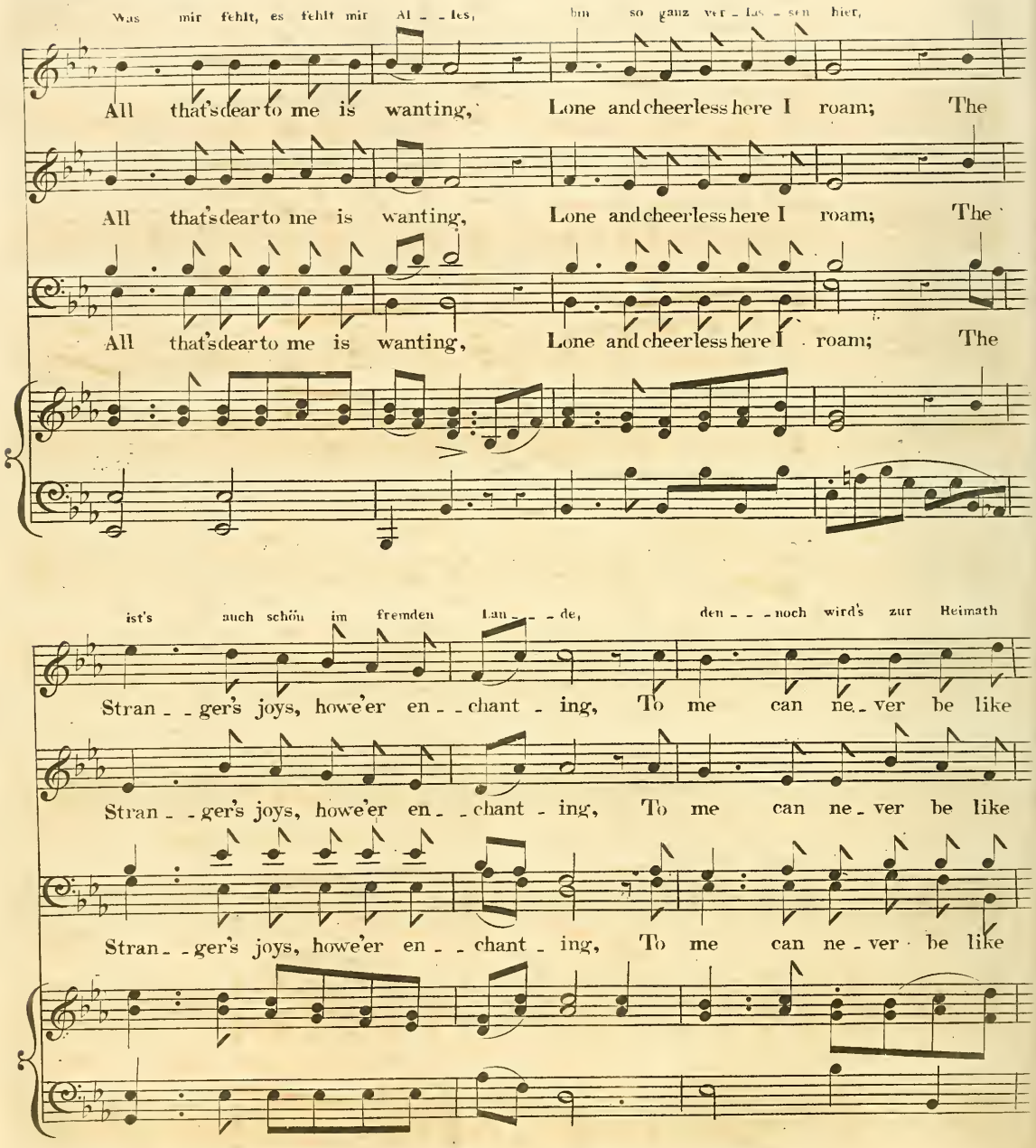


ROYAL MUSICAL 429 REPOSITORY.

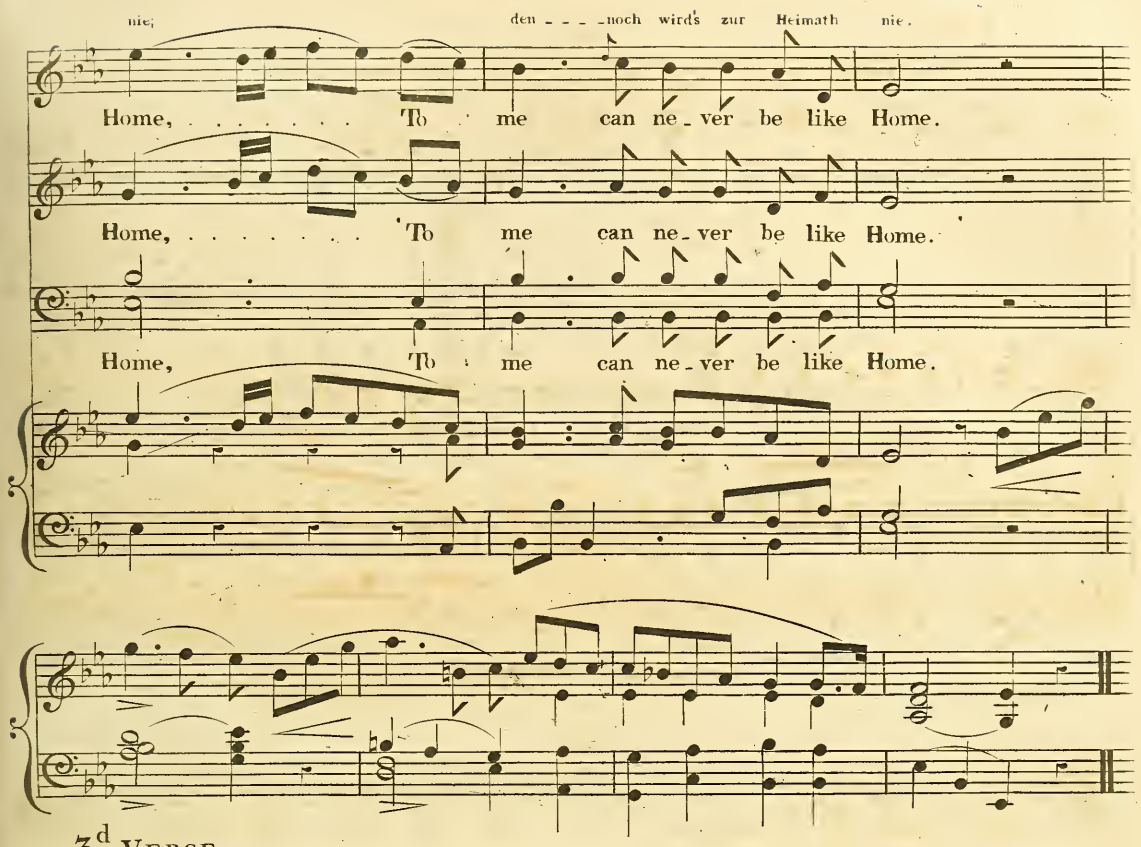


ROYAL MUSICAL
429
REPOSITORY.

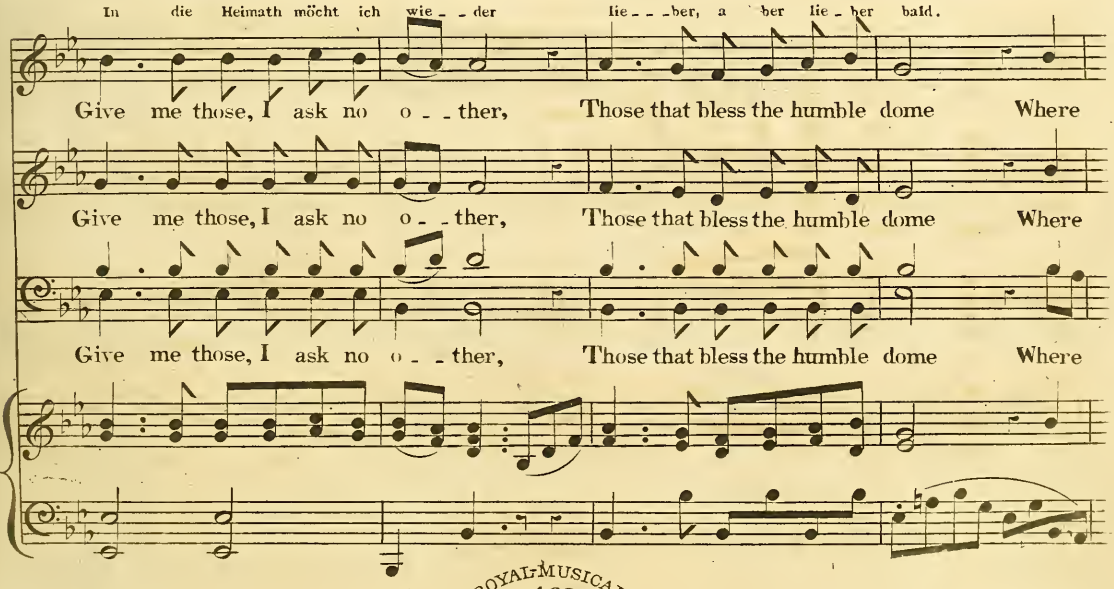
2nd. VERSE.



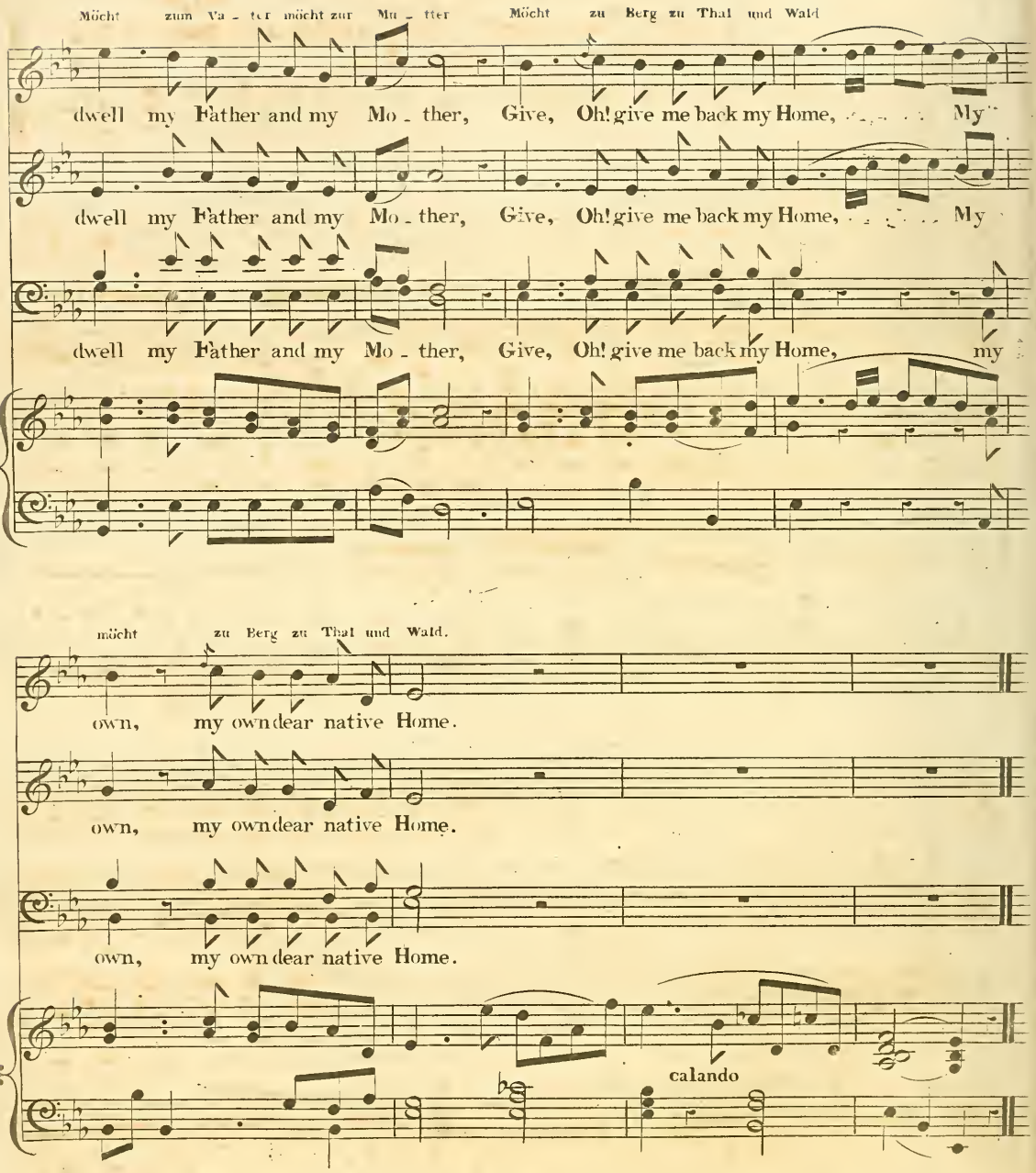
ROYAL MUSICAL 429 REPOSITORY.



3d. VERSE.

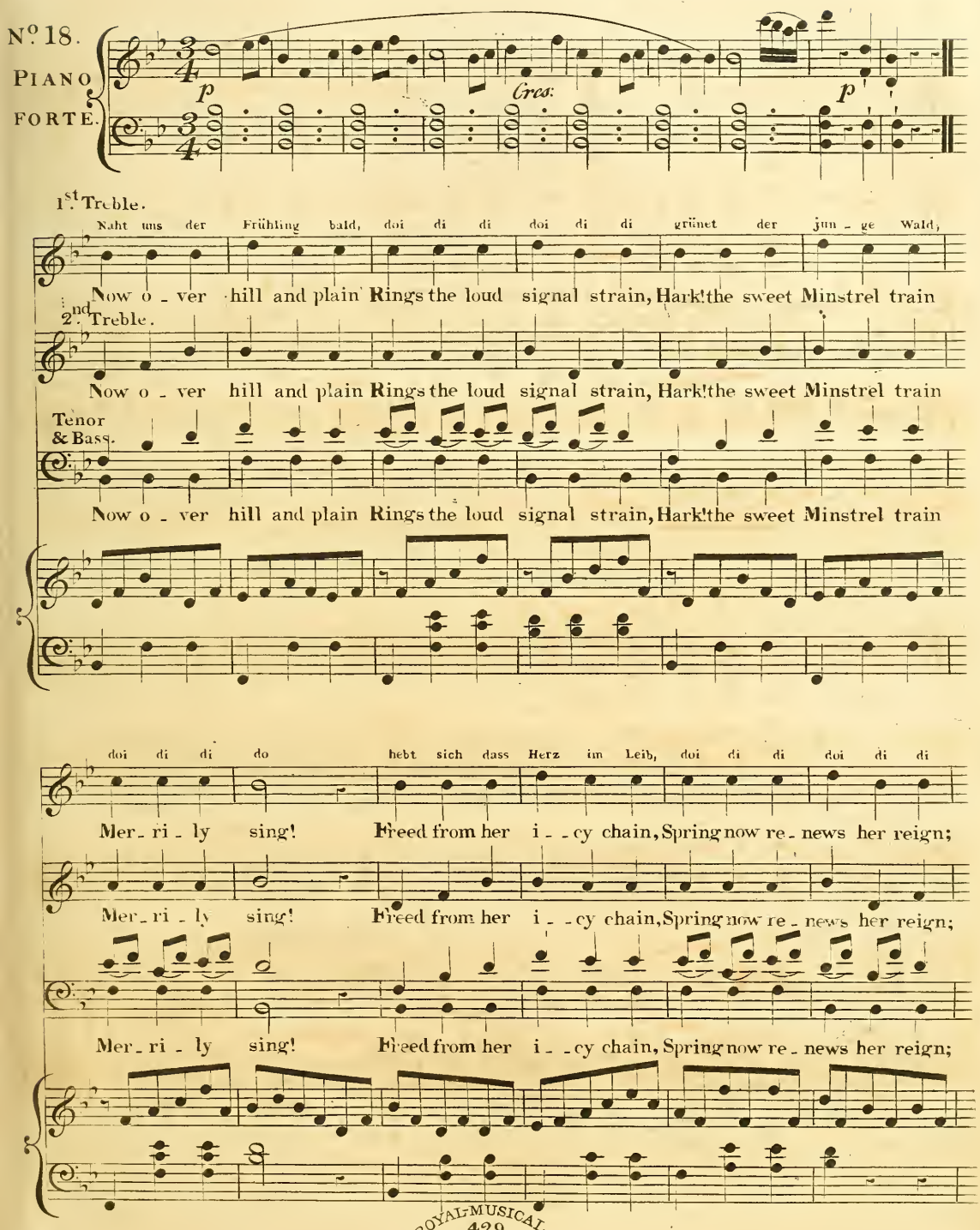


ROYAL MUSICAL
429
REPOSITORY.

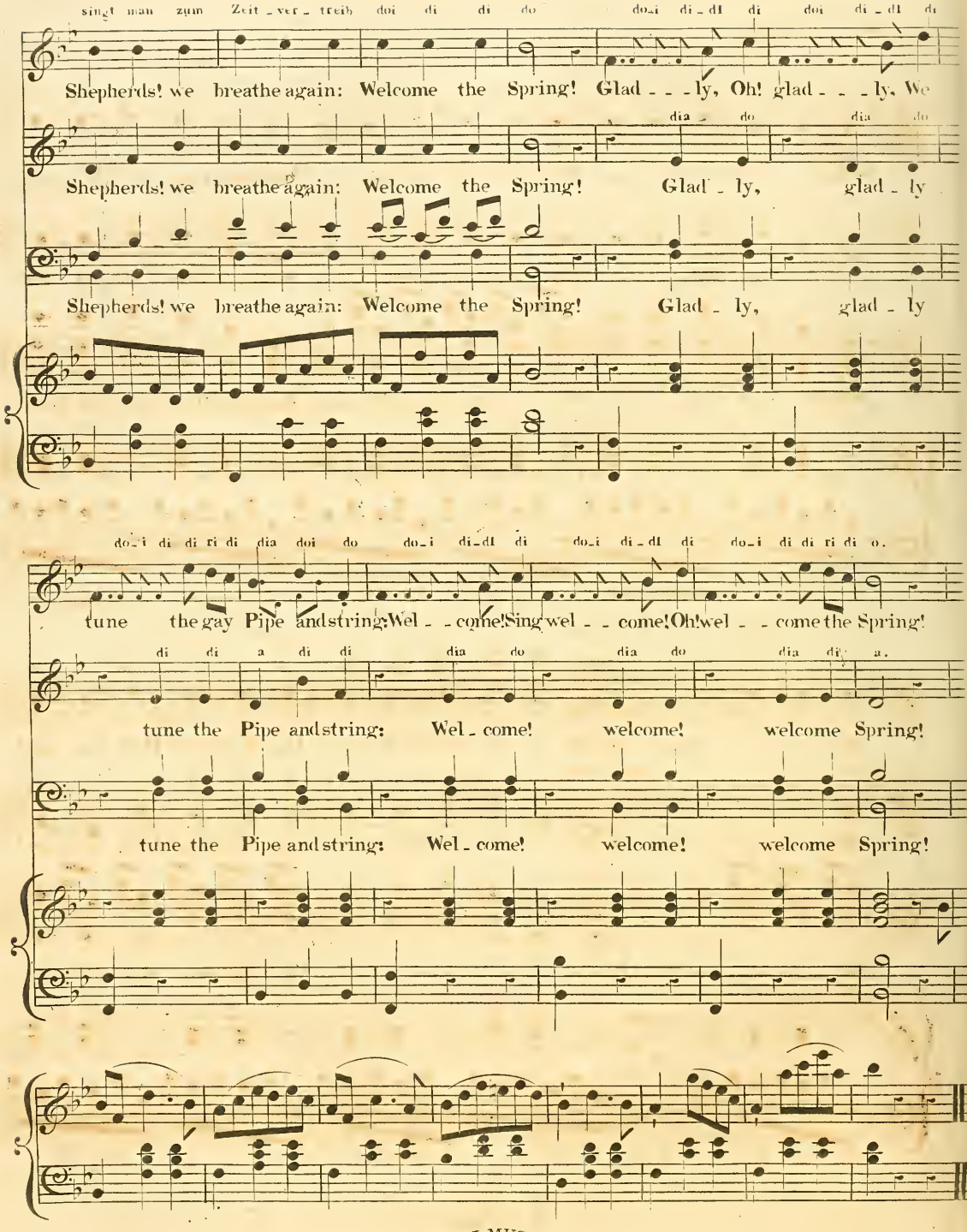


ROYAL MUSICAL
429
REPOSITORY.

DER ERWACHENDE FRÜHLING.

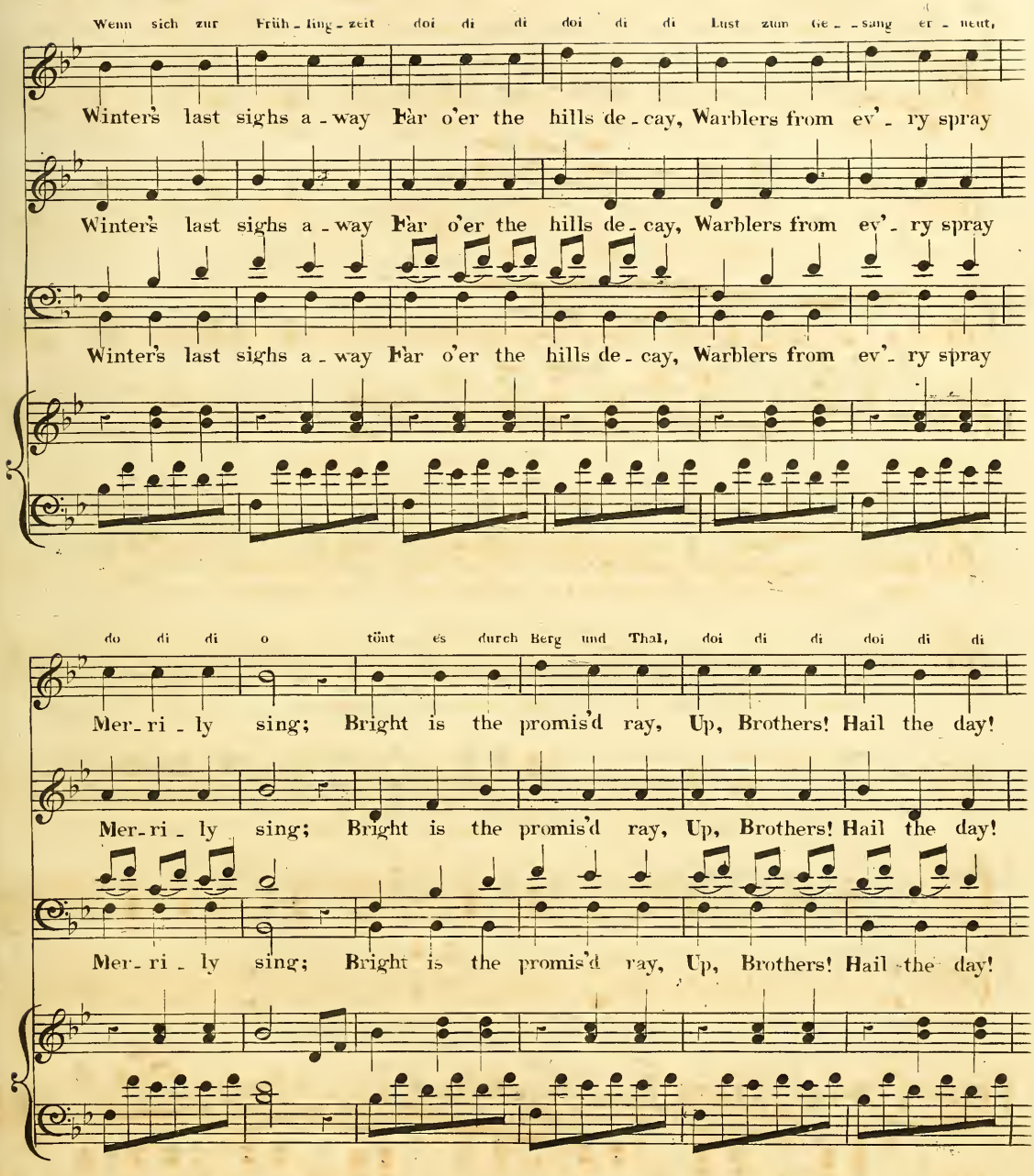


ROYAL MUSICAL 429 REPOSITORY.

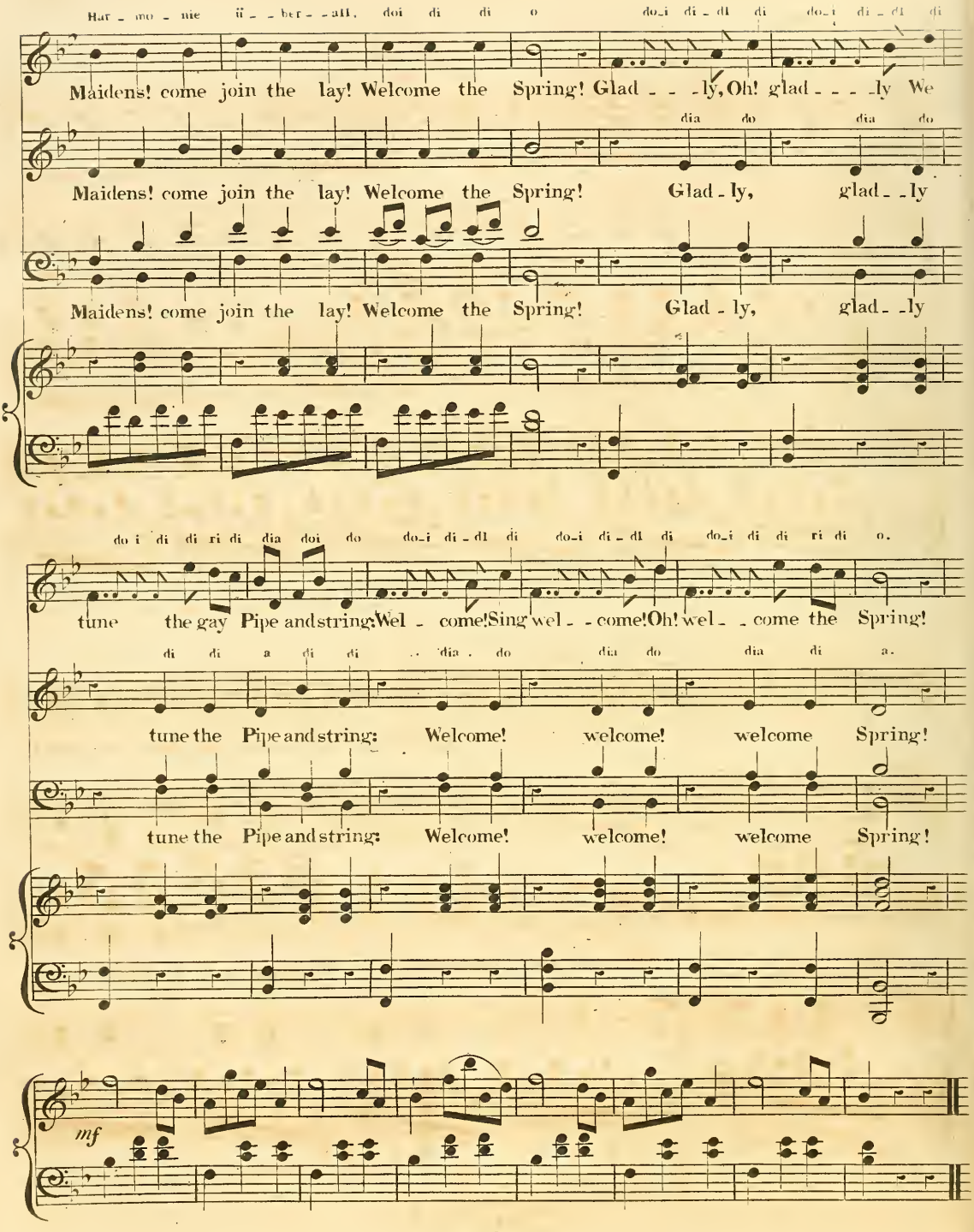


ROYAL MUSICAL
429
REPOSITORY.

2nd. VERSE.

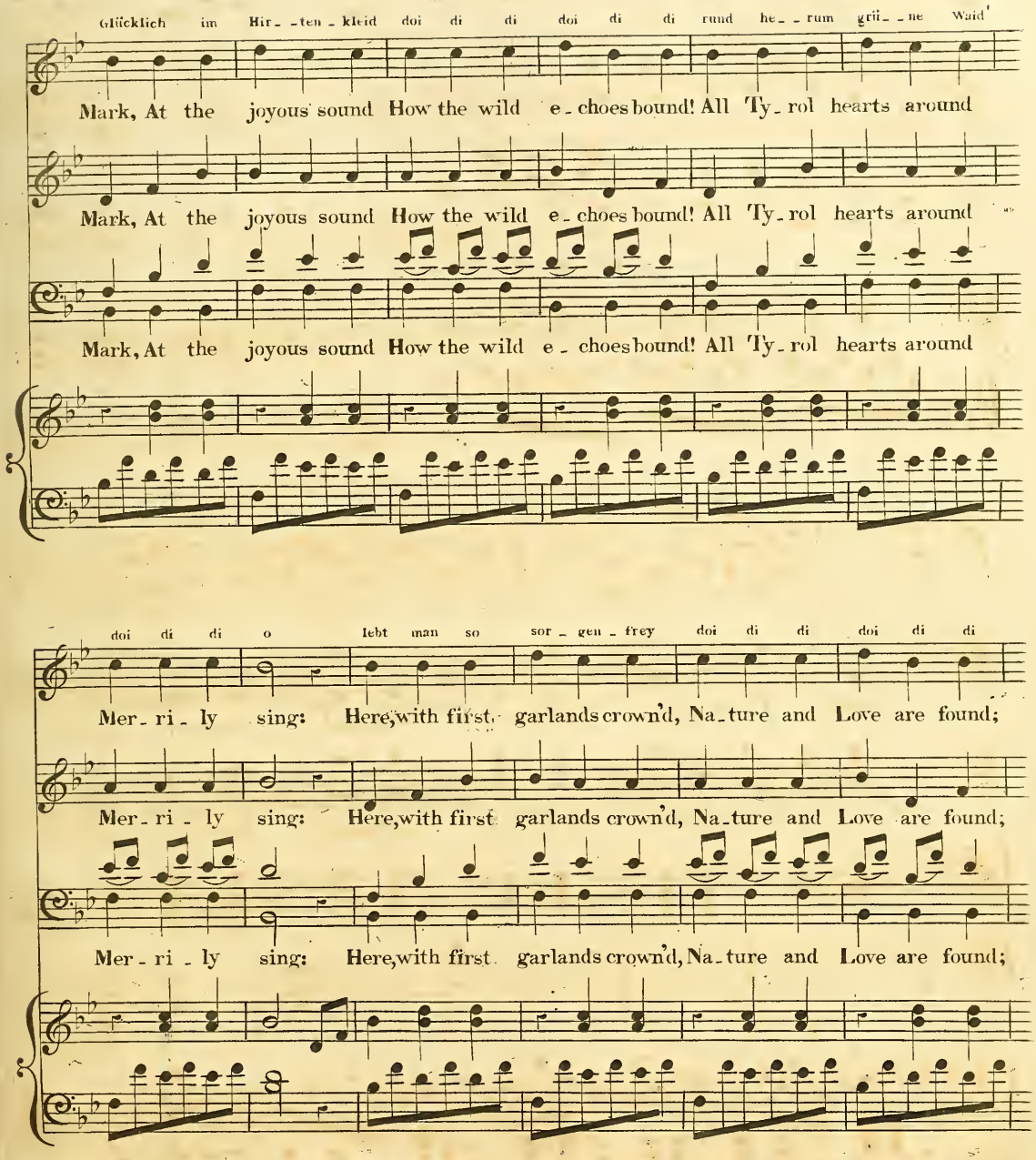


ROYAL MUSICAL
429
REPOSITORY.

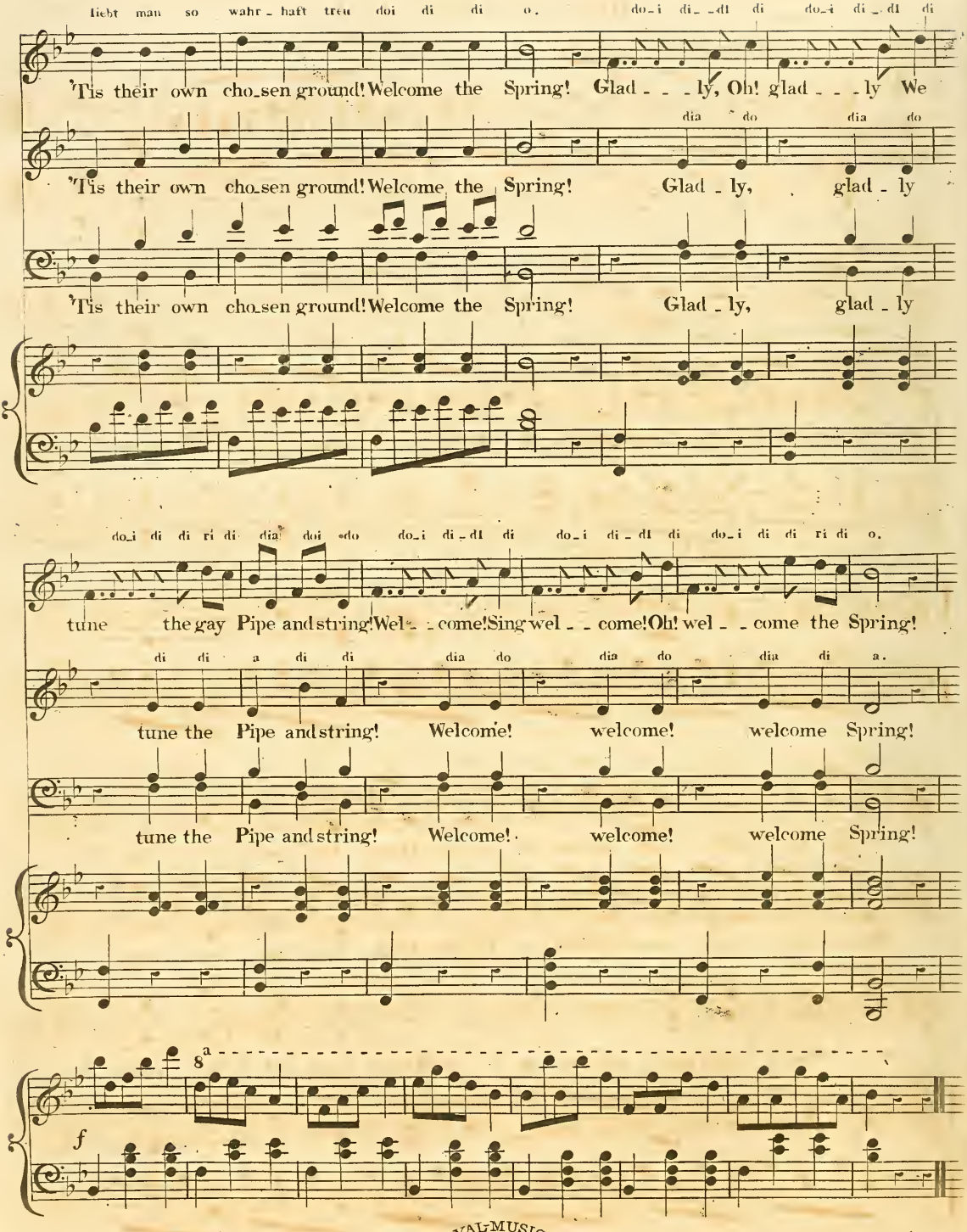


ROYAL MUSICAL
429
REPOSITORY.

3.d VERSE.

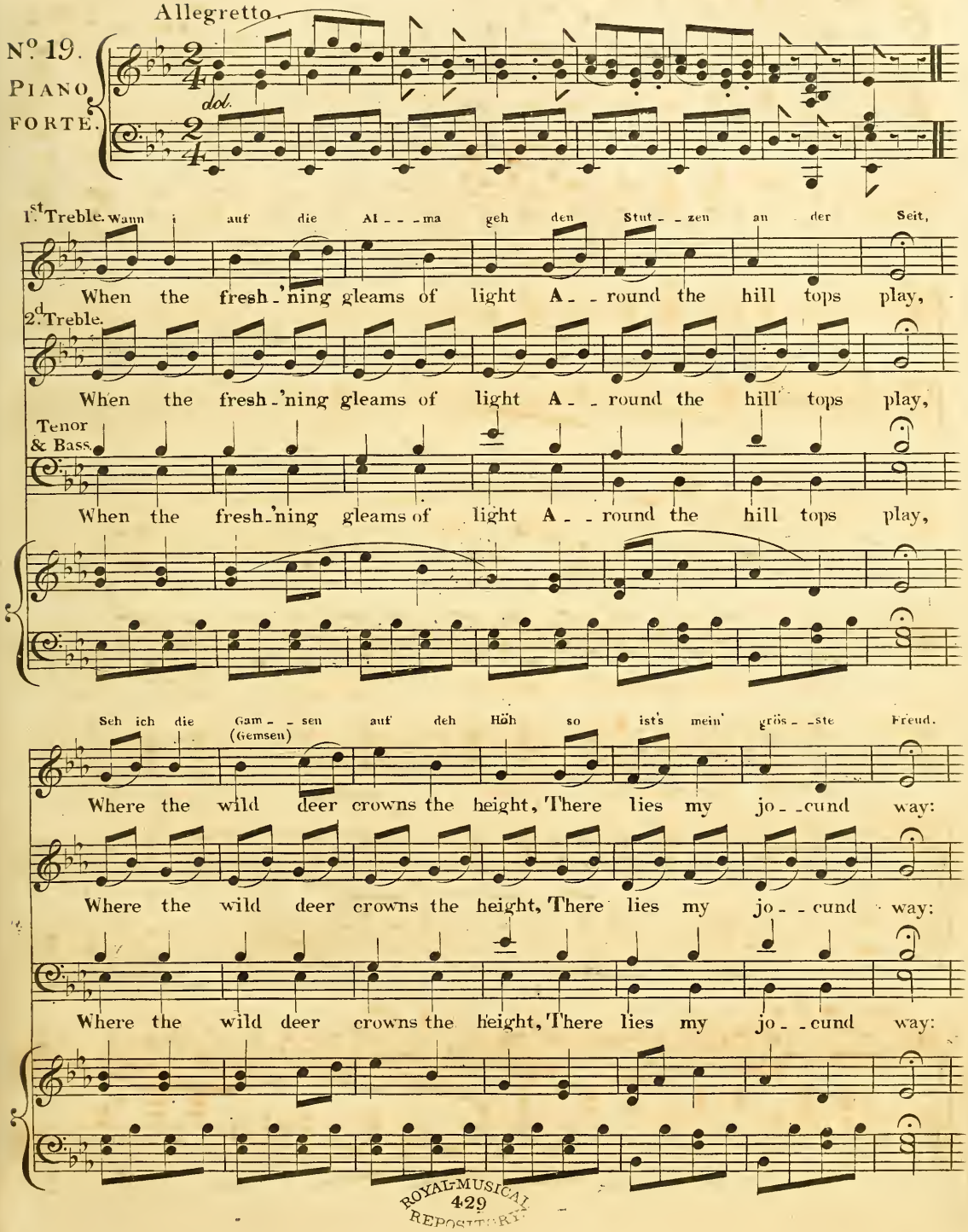


ROYAL MUSICAL
429
REPOSITORY.

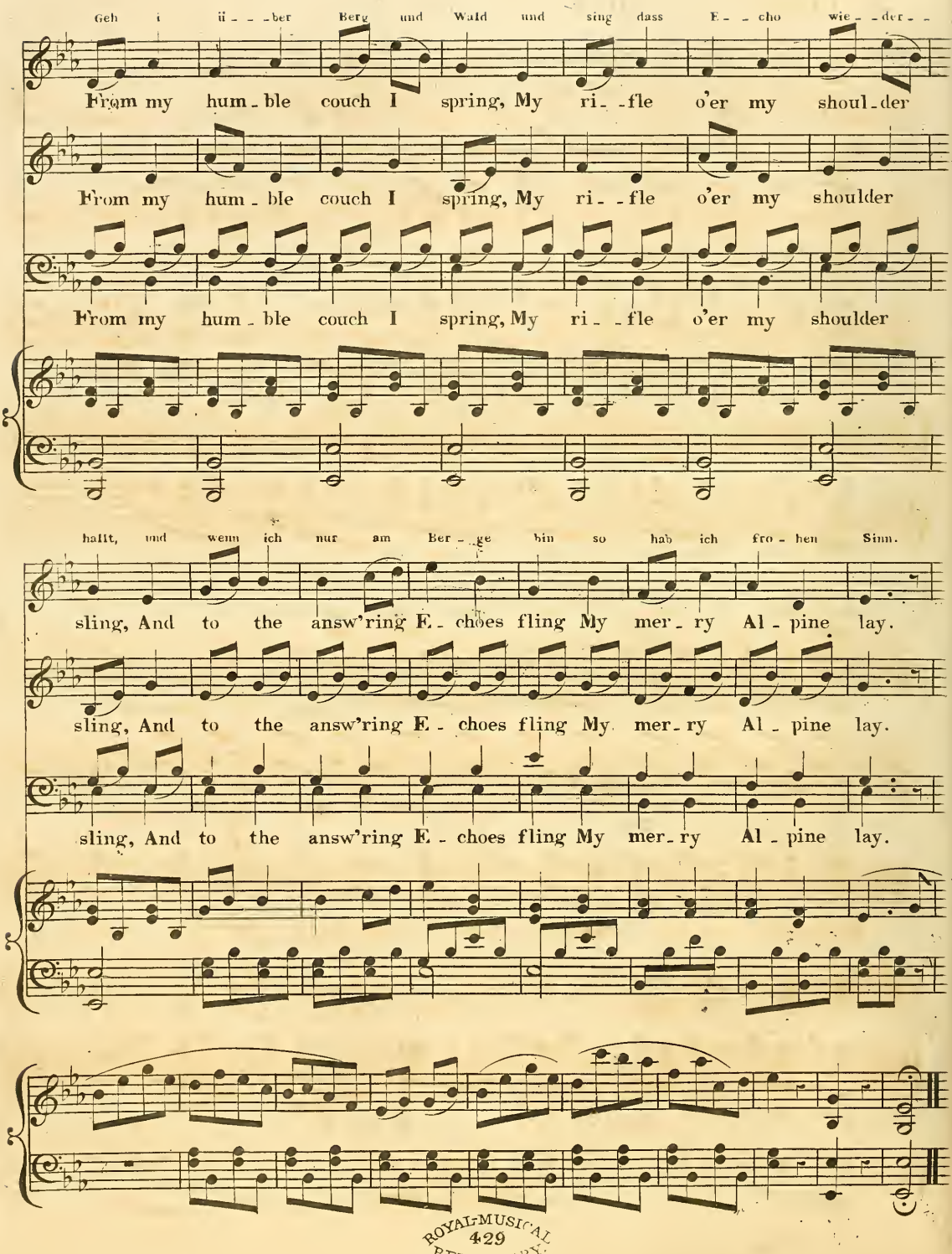


ROYAL MUSICAL
429
REPOSITORY.

DER GENÜGSAME JÄGER.

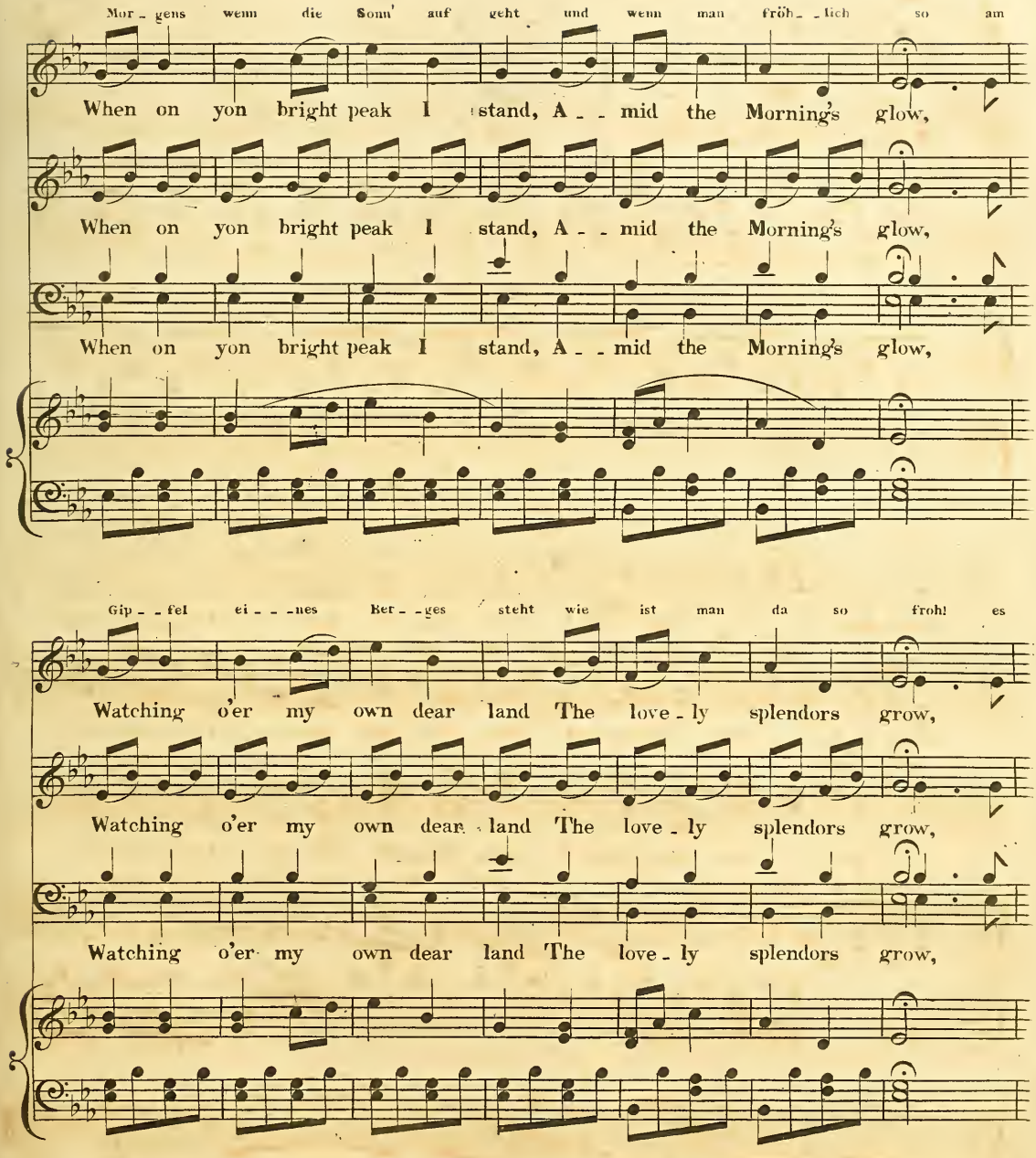


ROYAL MUSICAL REPOSITORY 429

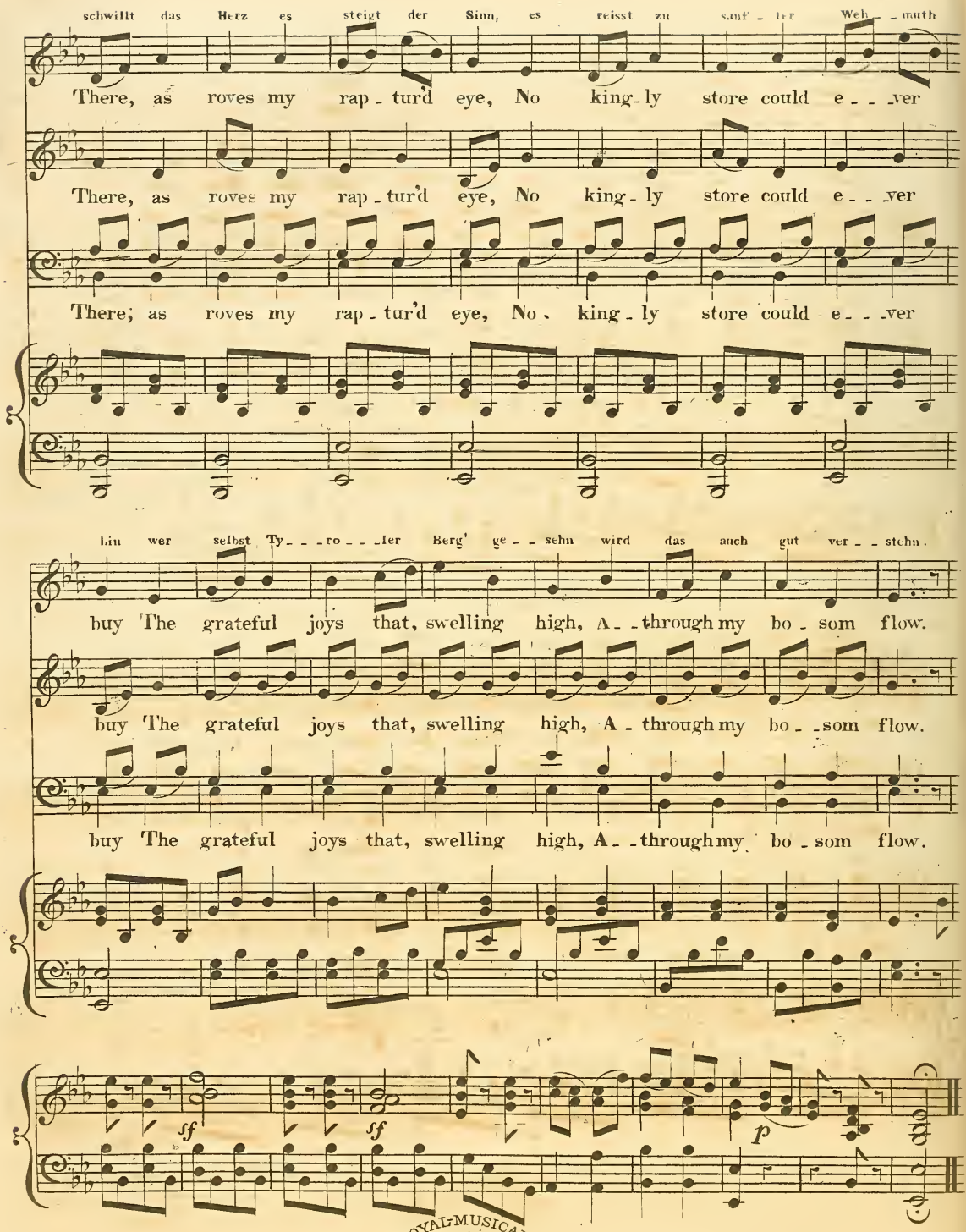


ROYAL-MUSICAL
429
REPOSITORY

2nd Verse.

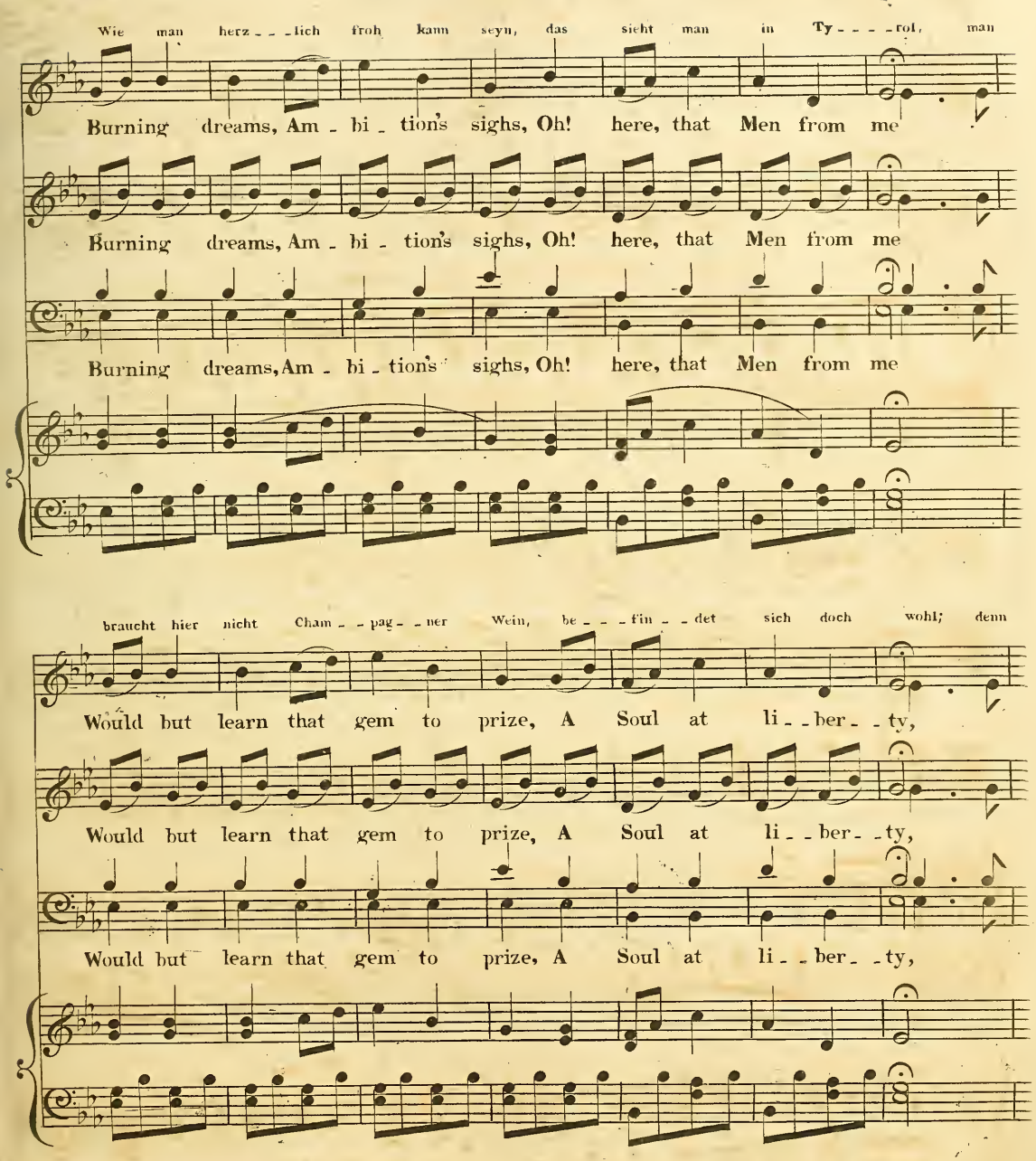


ROYAL MUSICAL
42,9
REPOSITORY.

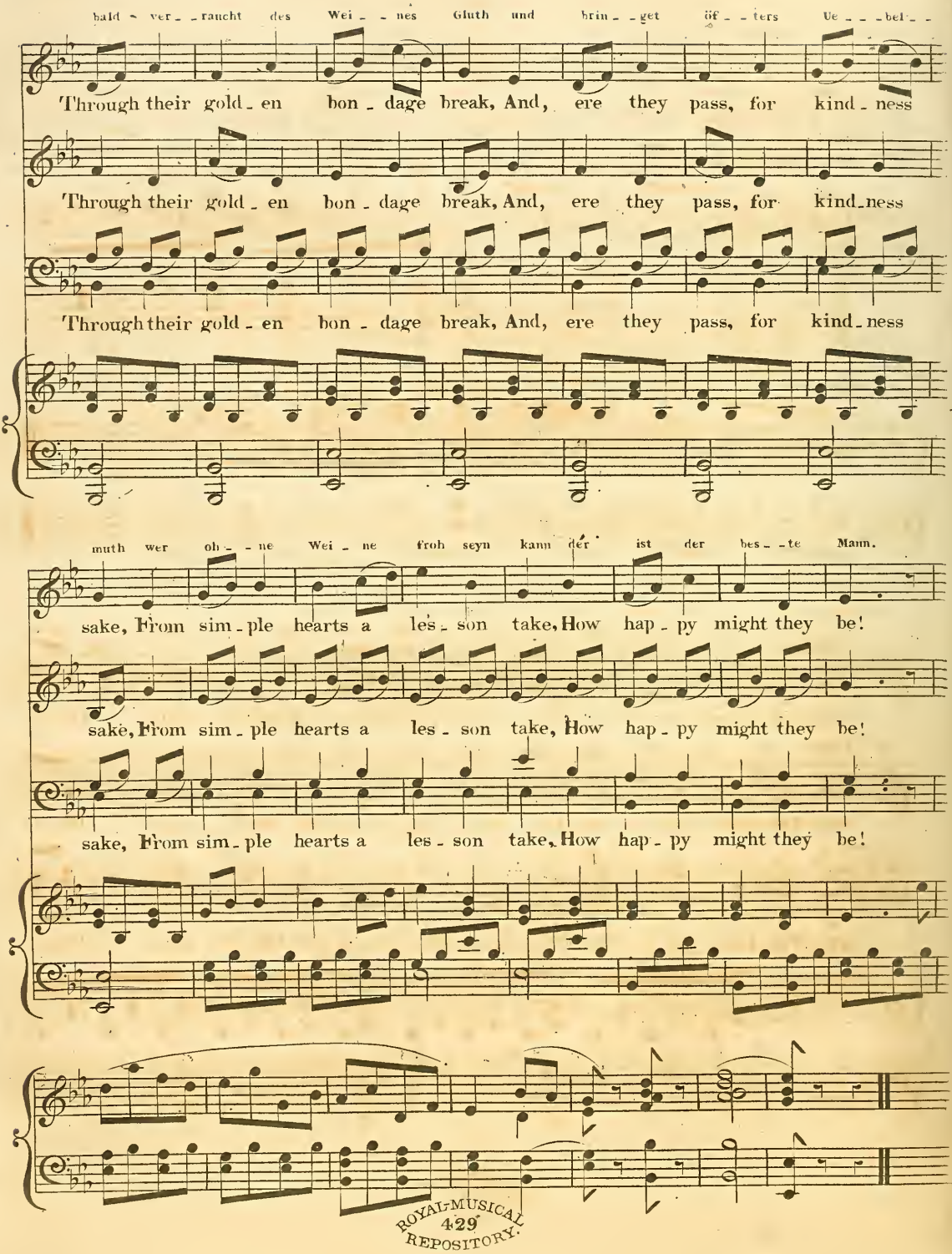


ROYAL MUSICAL
429
REPOSITORY.

3.d VERSE.



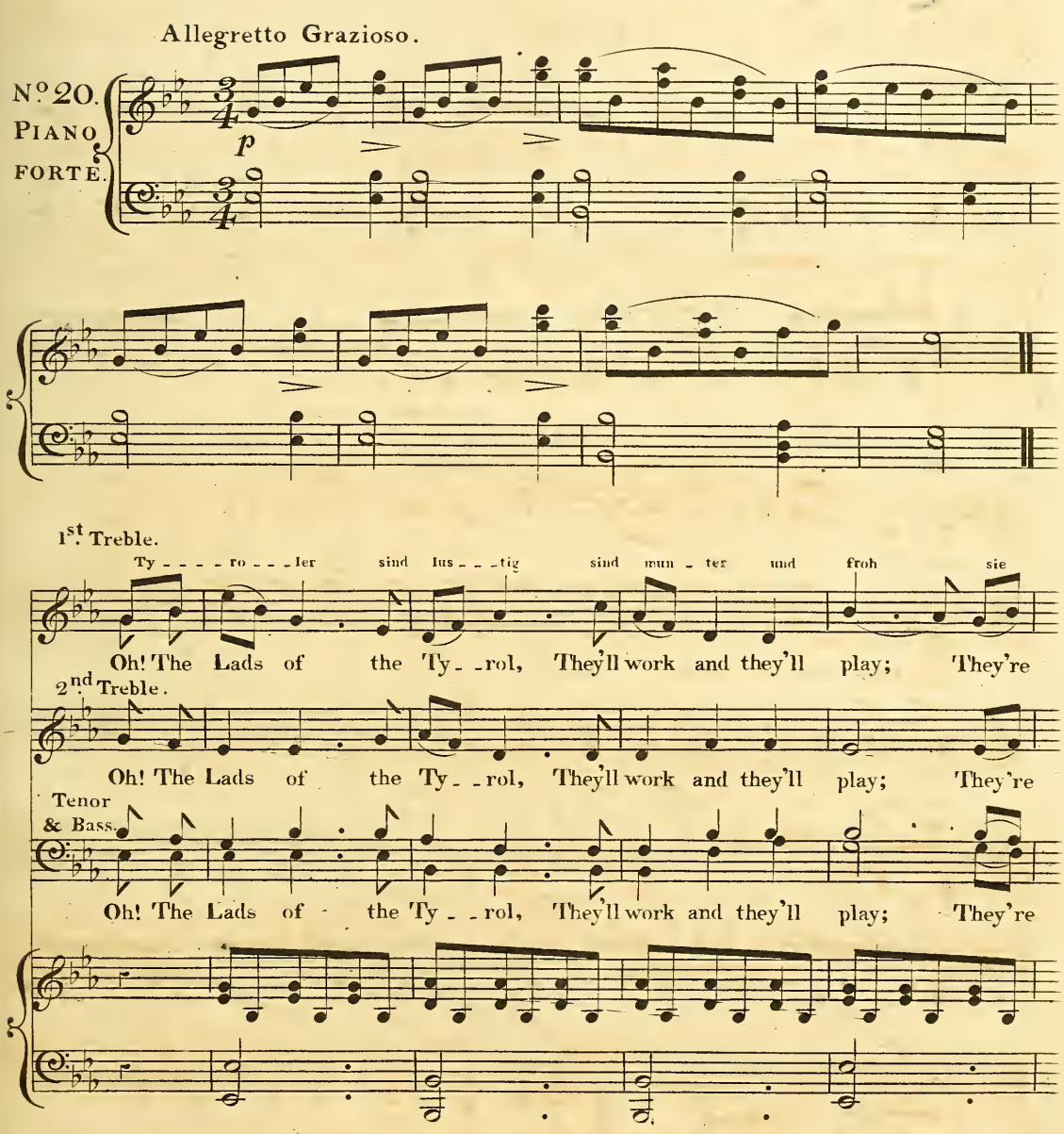
ROYAL MUSICAL
429
REPOSITORY.



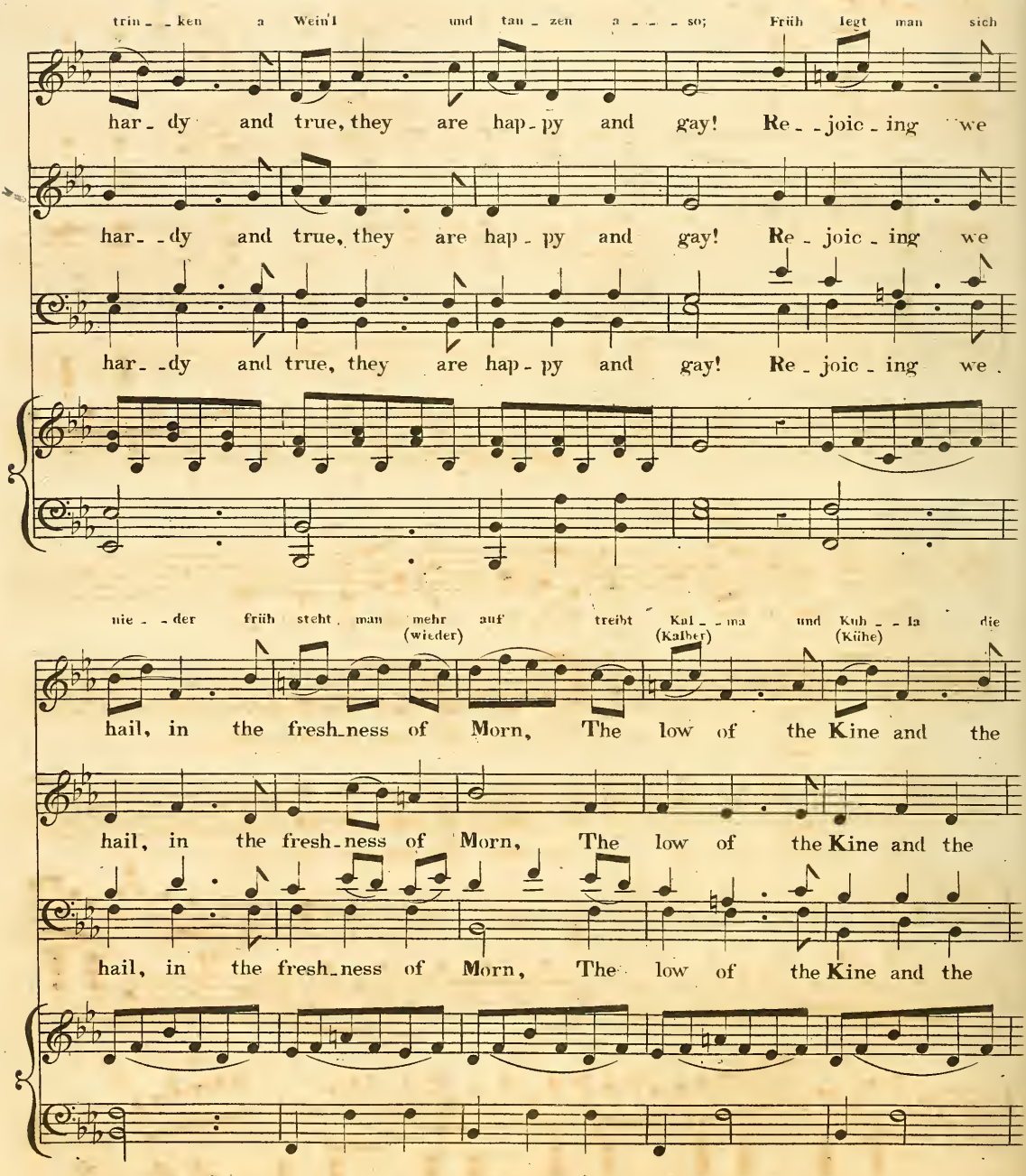
ROYAL MUSICAL
429
REPOSITORY.

THE TYROLIAN SONG.

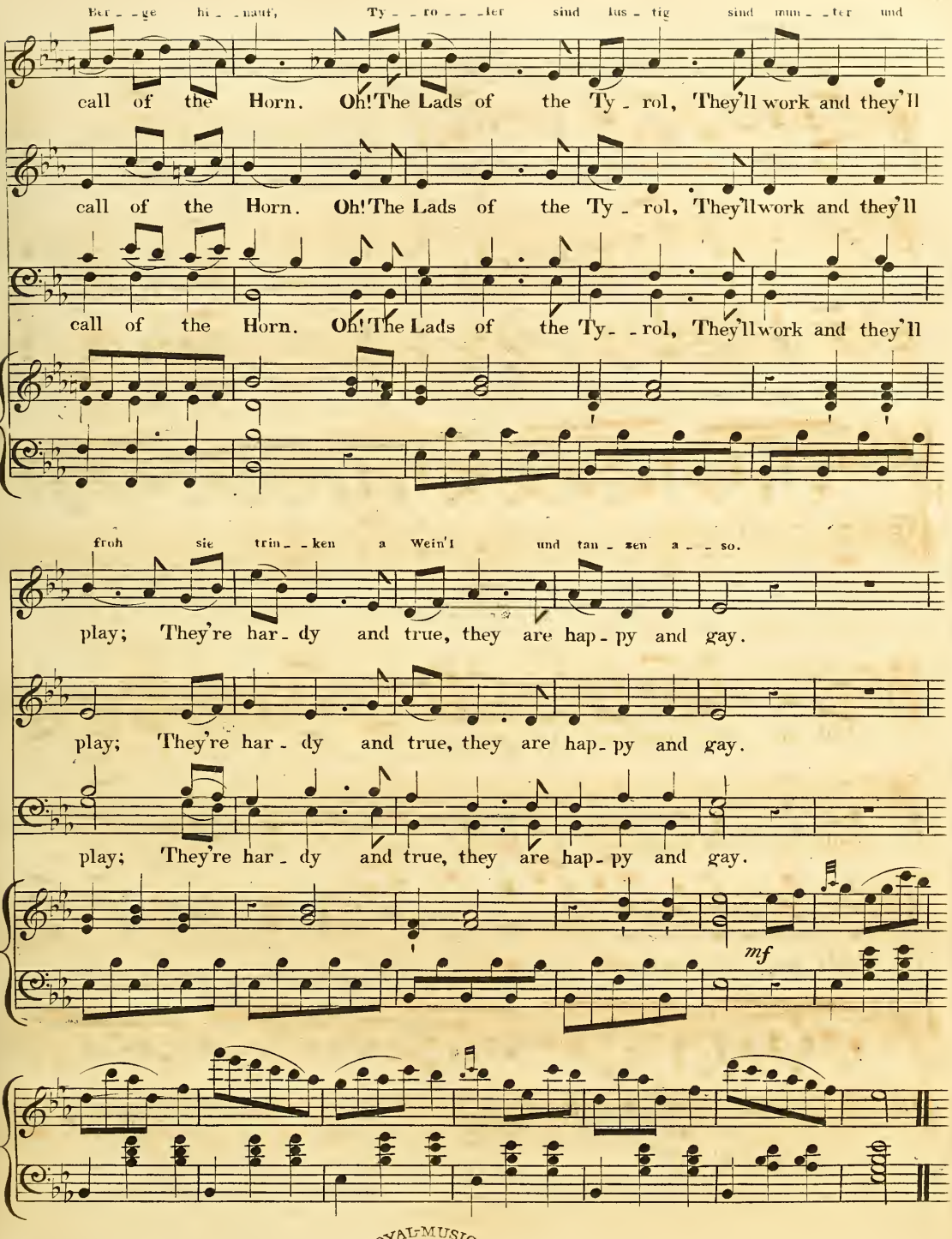
DAS TYROLERLIED.



ROYAL MUSICAL 429 REPOSITORY.

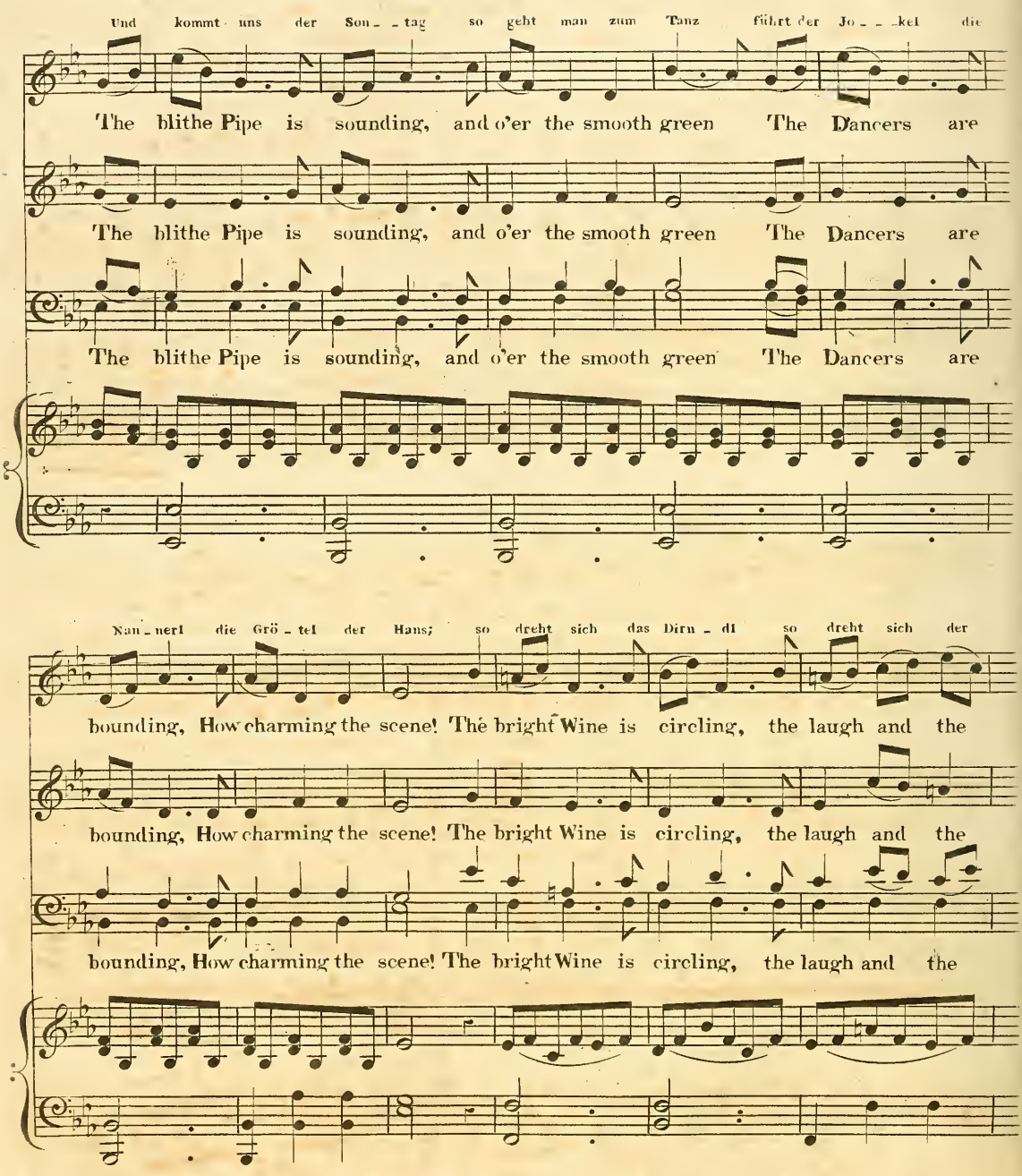


ROYAL MUSICAL 429 REPOSITORY

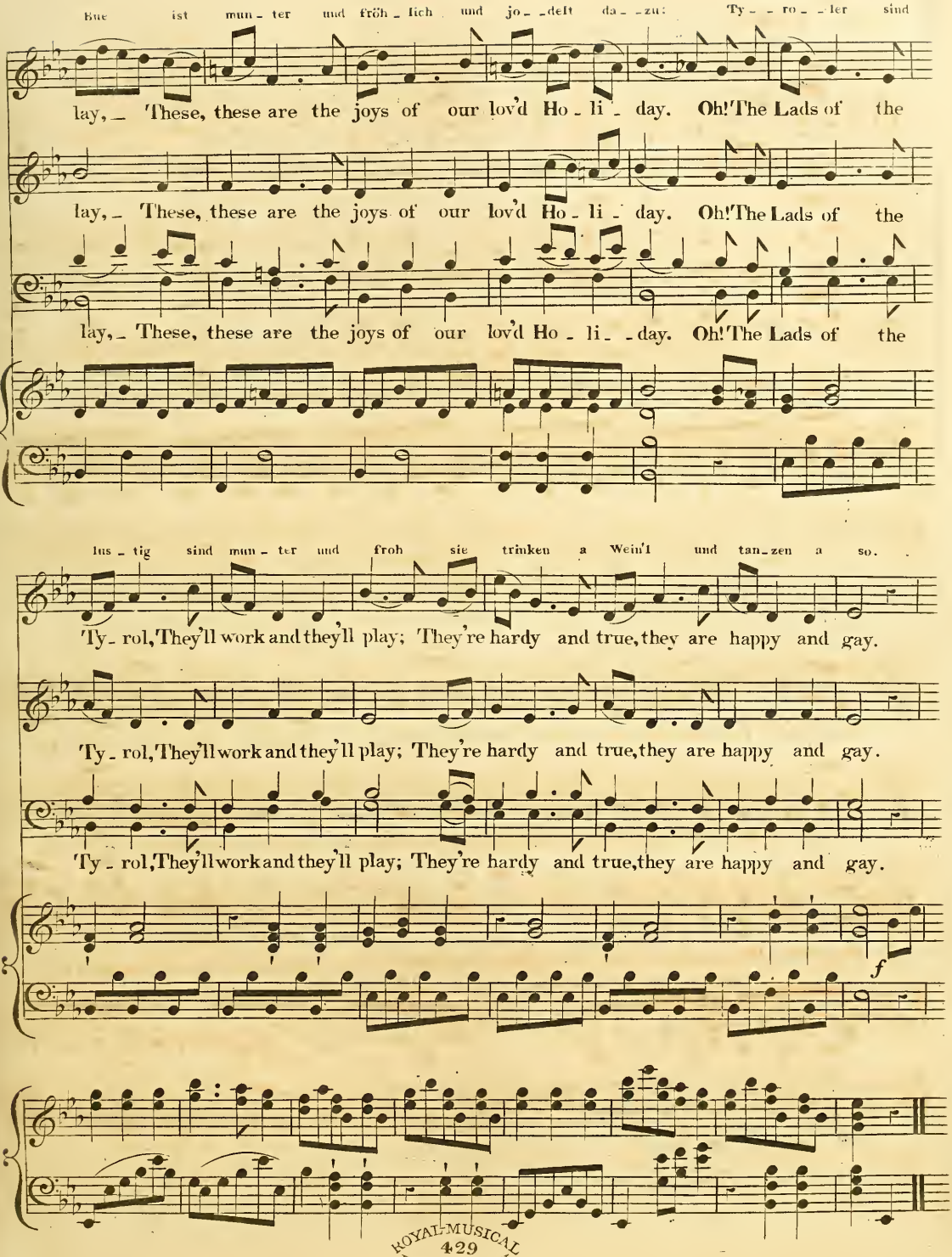


ROYAL MUSICAL
429
REPOSITORY

2nd. VERSE.

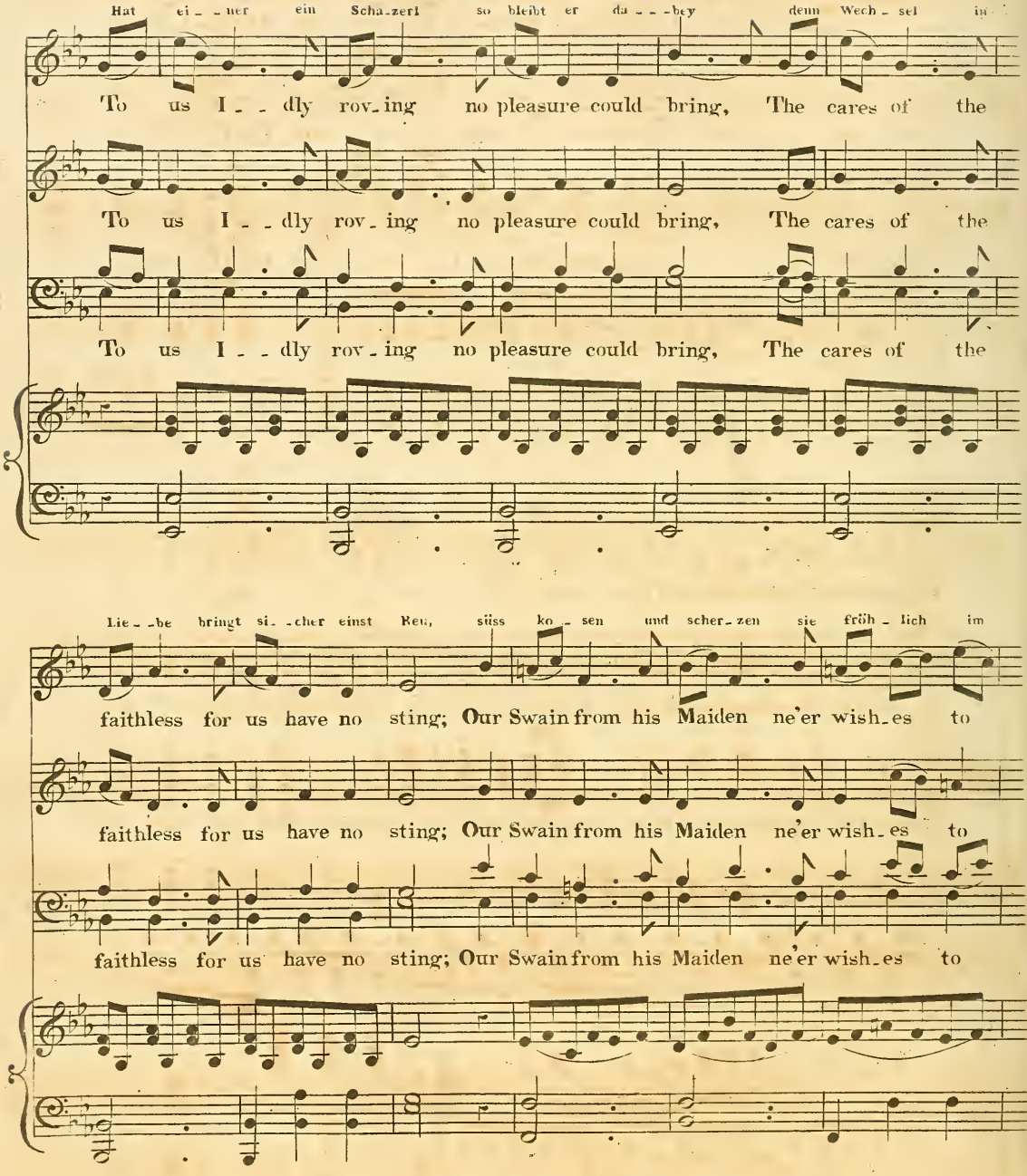


ROYAL MUSICAL
429
REPOSITORY.

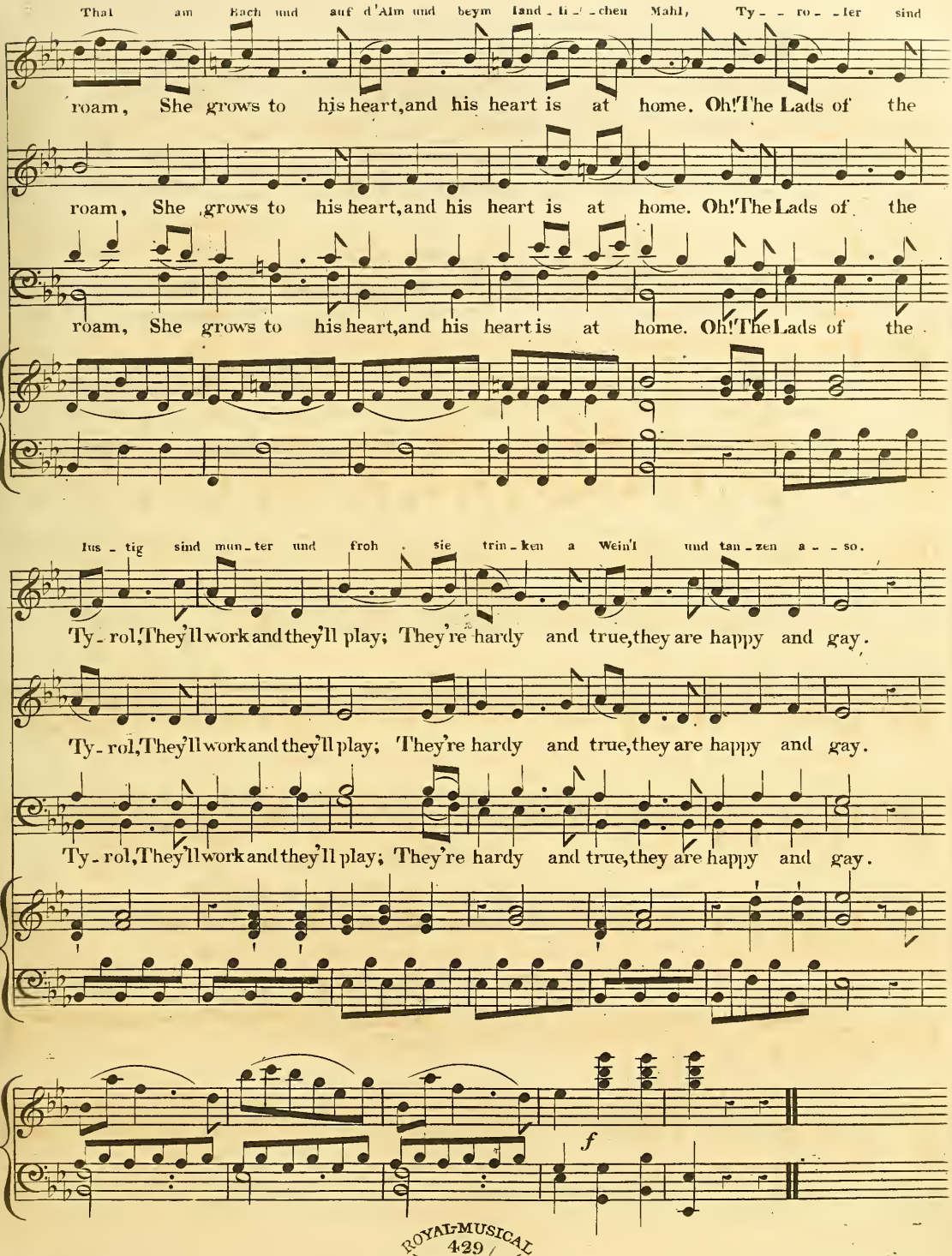


ROYAL MUSICAL
429
REPOSITORY

3.d VERSE.



ROYAL MUSICAL
429
REPOSITORY.

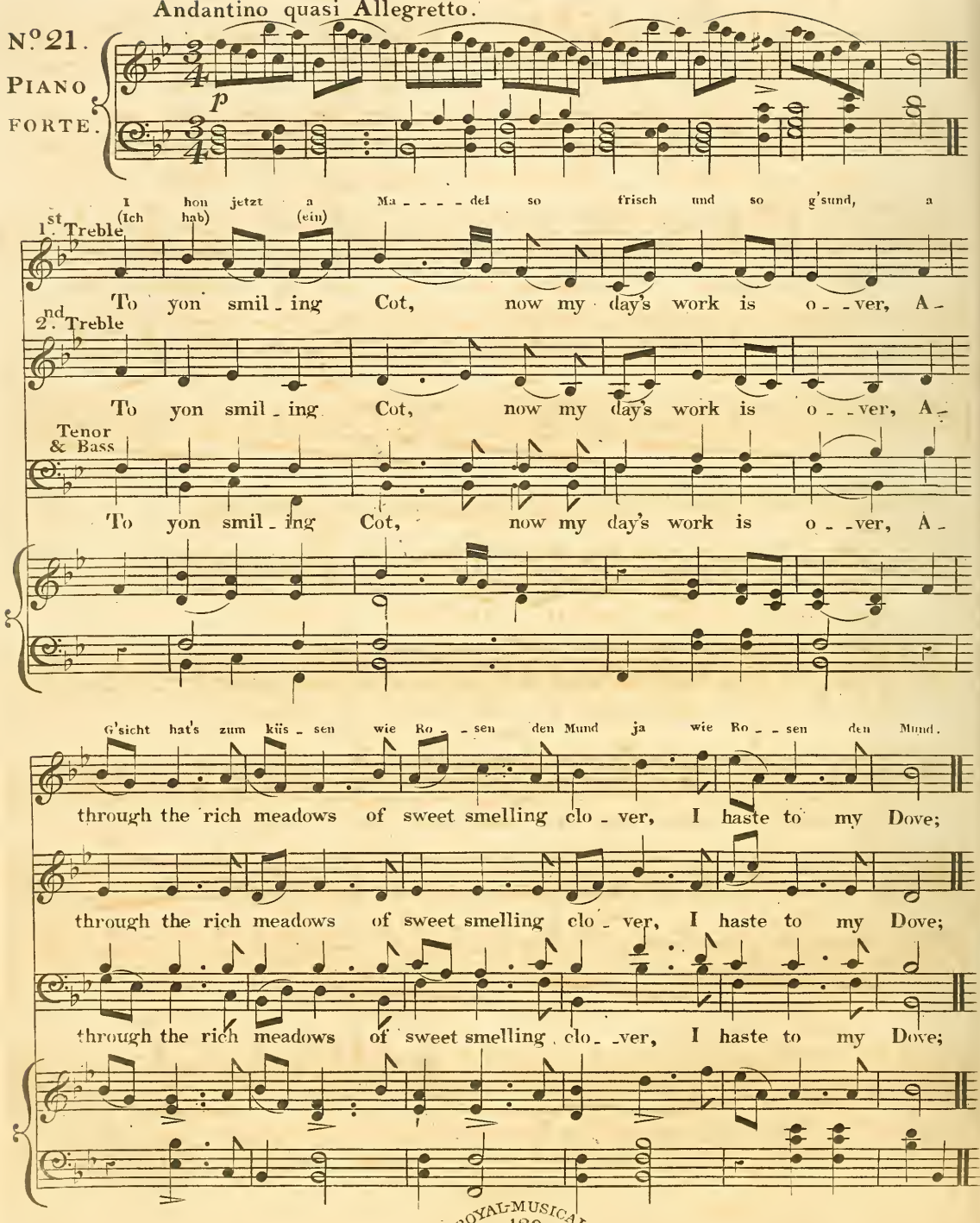


ROYAL MUSICAL
429
REPOSITORY.

THE HAPPY PEASANT.

DER ZUFRIEDENE BAUER.

Andantino quasi Allegretto.



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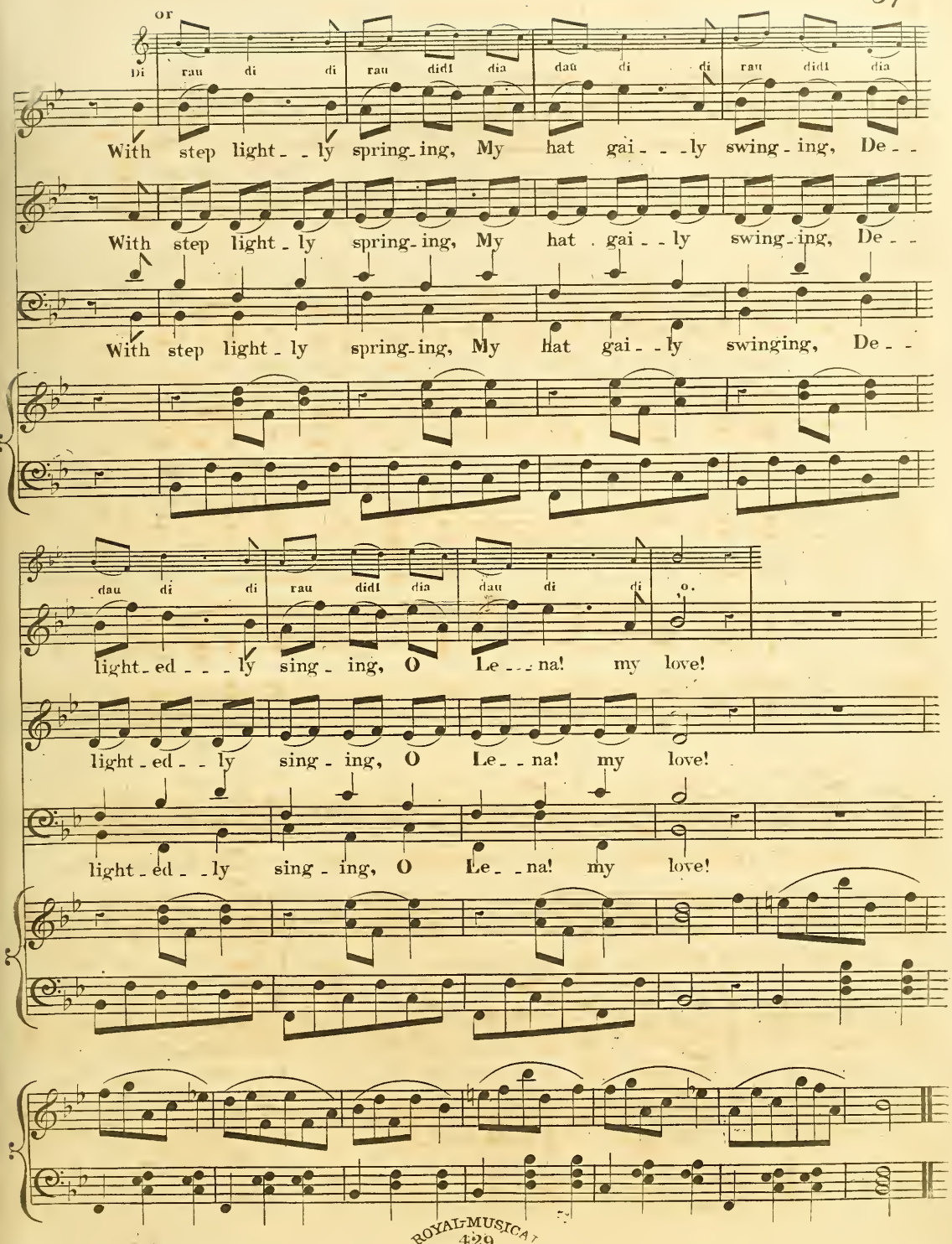
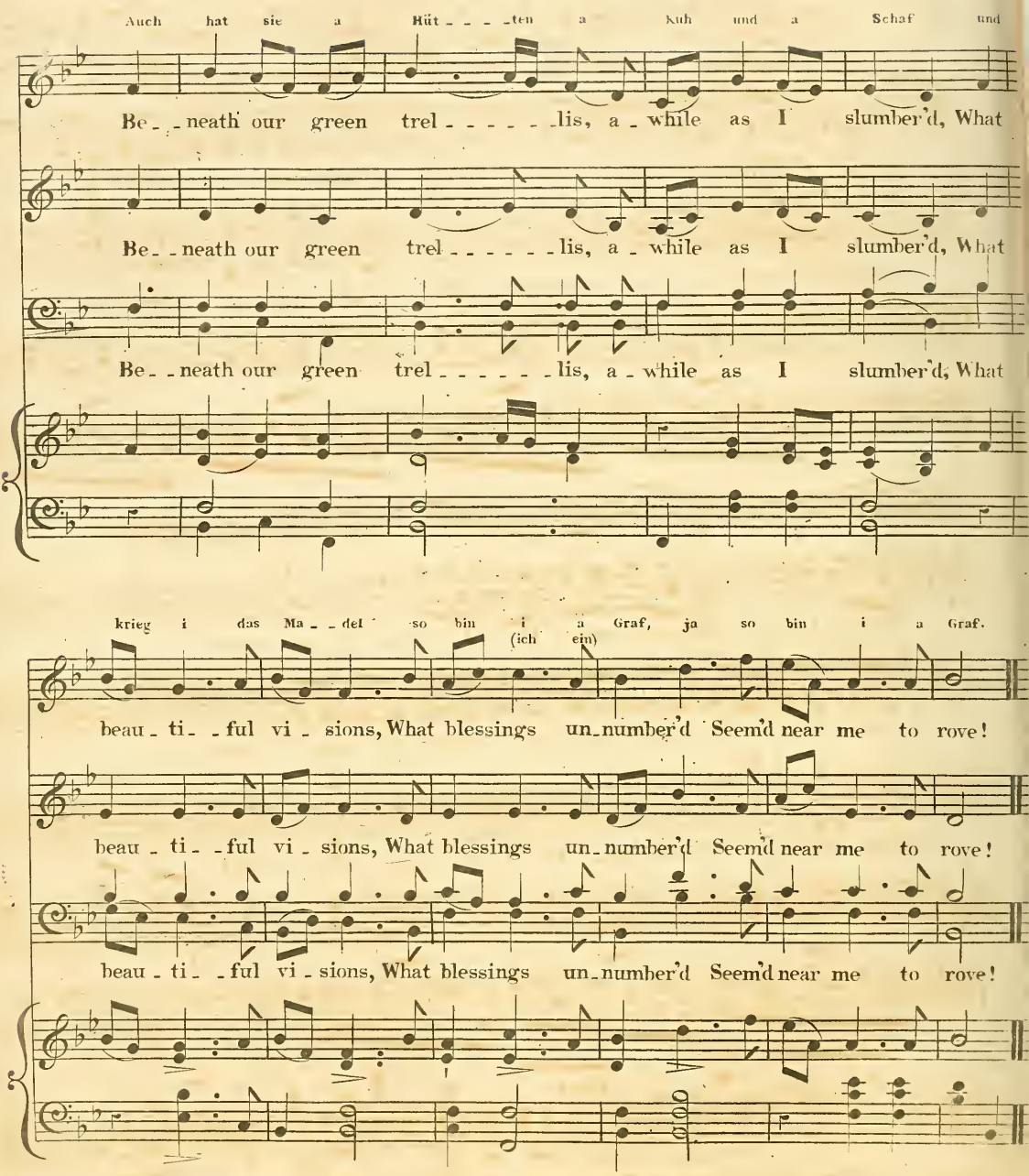


ROYAL MUSICAL
429
REPOSITORY.

2nd. VERSE.



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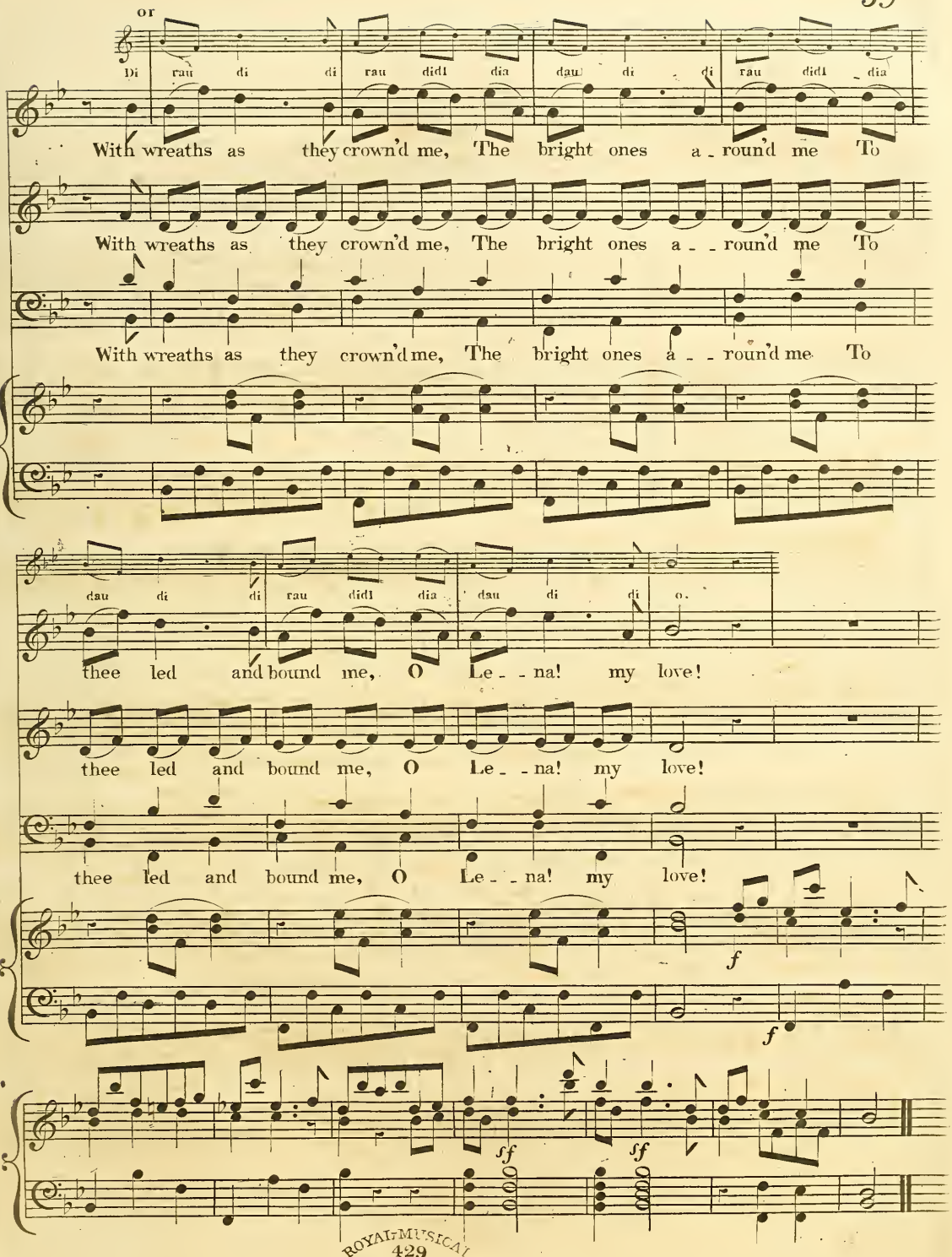
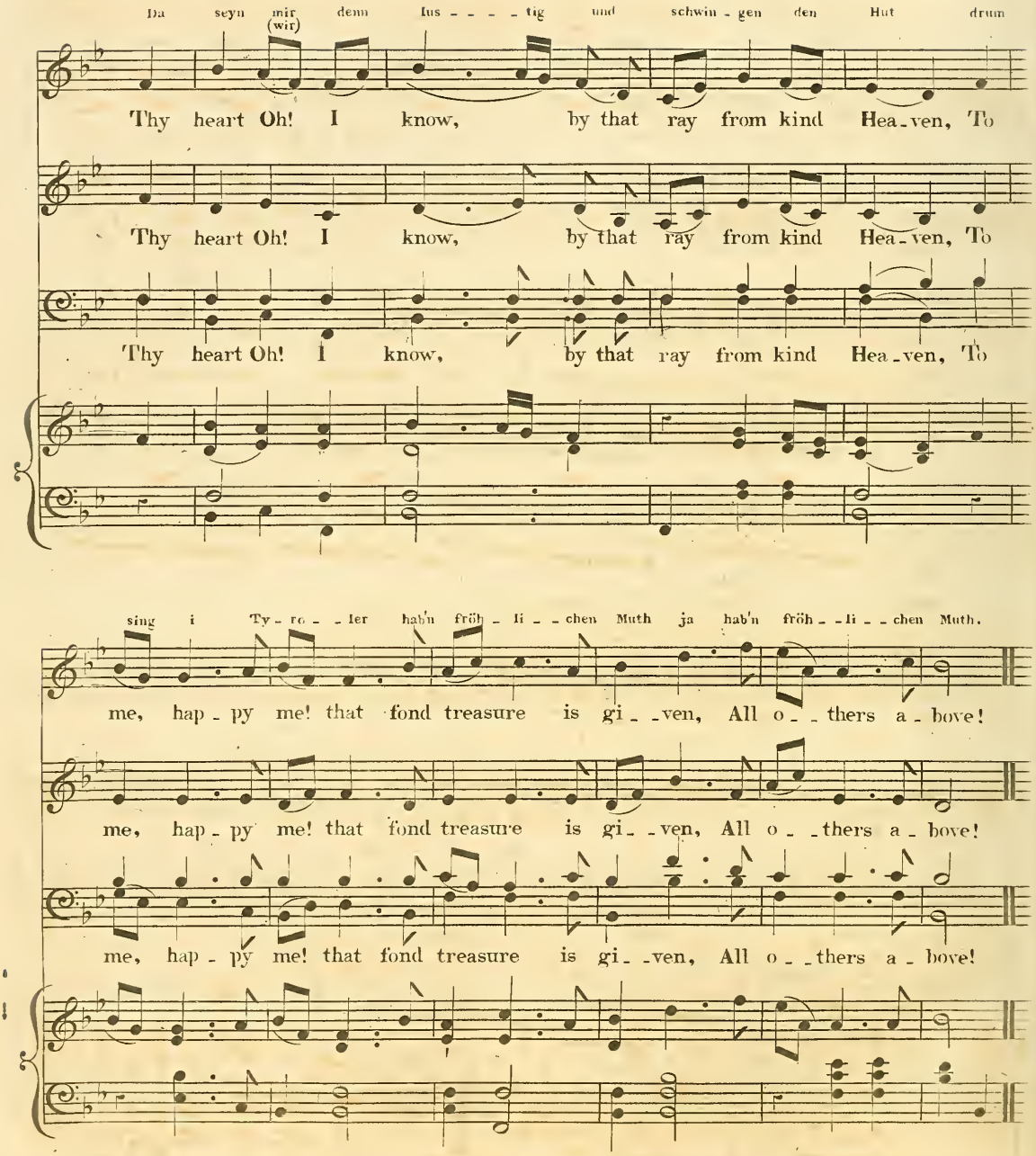


ROYAL MUSICAL
429
REPOSITORY

3.d VERSE.



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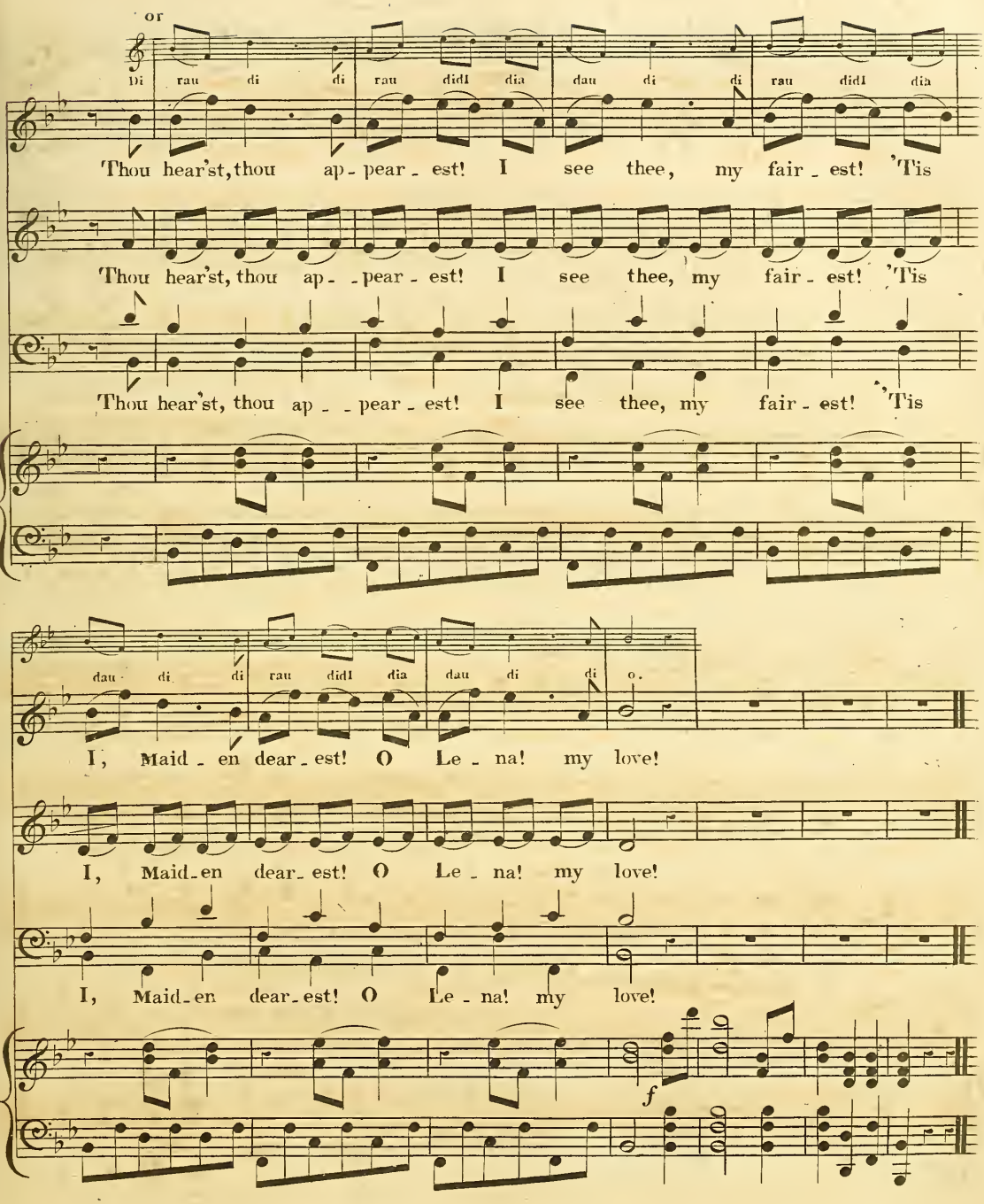


ROYAL MUSICAL
429
REPOSITORY.

THE MOUNTAINEER.

DAS TYROLERLEBEN.

Andante con moto.

N.º 22. PIANO FORTE

dol.

1.st Treble.

Fröh - - - lich le - ben die Ty - ro - ler im - mer - dar und wem ist woh - ler als dem

Come, my merry merry Friends! The song As round our blazing hearth we

2.nd Treble.

Come, my merry merry Friends! The song As round our blazing hearth we

Tenor & Bass.

Come, my merry merry Friends! The song As round our blazing hearth we

Cres:

Land - mann der durch Saat und Flur er - - freut Got - tes Se - gen dankbar be - ne - - dey - et.

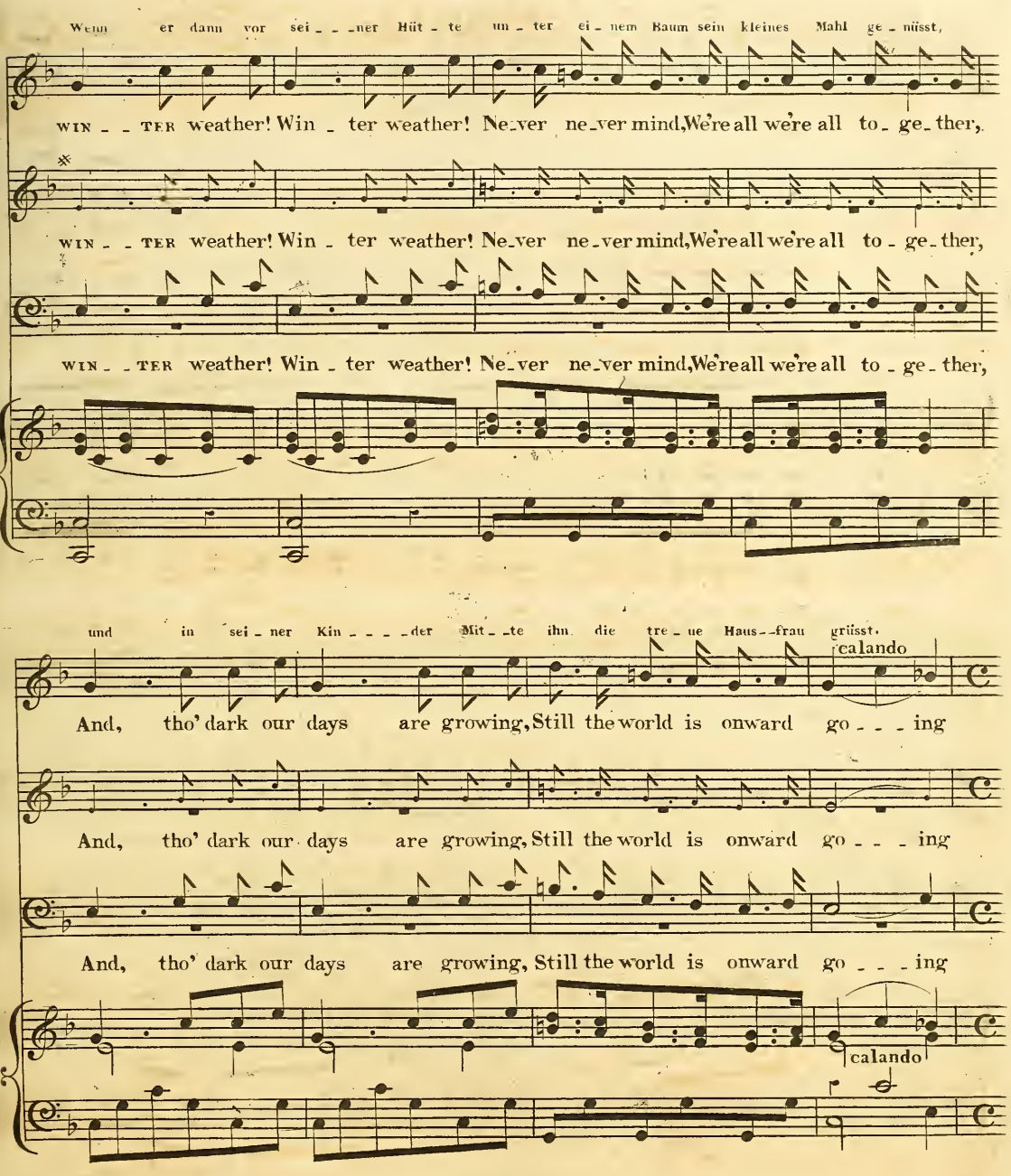
throng, Be - gin and sweetly, sweetly cheer . . . cheer A Brother Mountaineer.

throng, Be - gin and sweetly, sweetly cheer . . . . cheer A Brother Mountaineer.

throng, Be - gin and sweetly, sweetly cheer . . . . cheer A Brother Mountaineer.

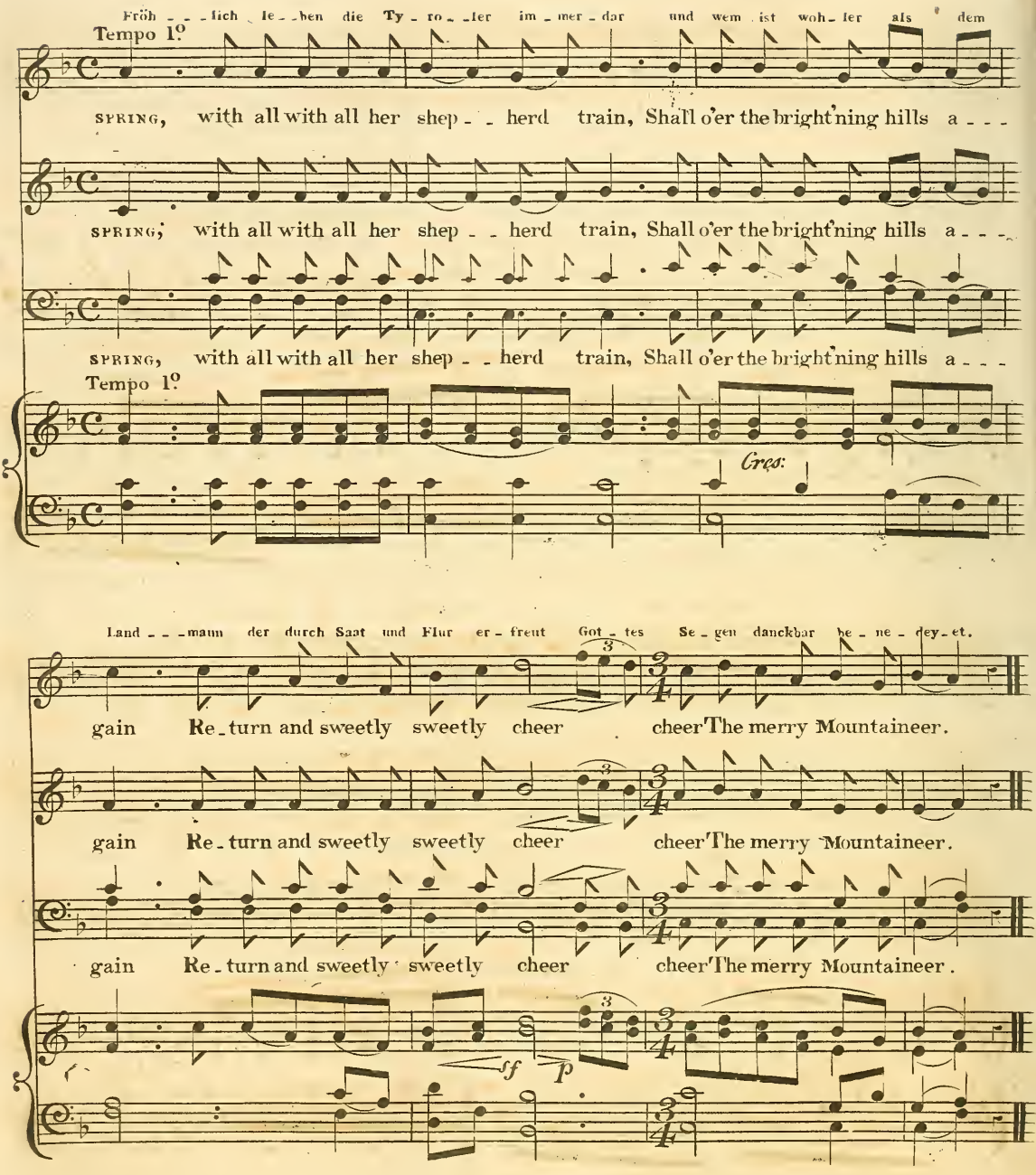
sf p

ROYAL MUSICAL 429 REPOSITORY.



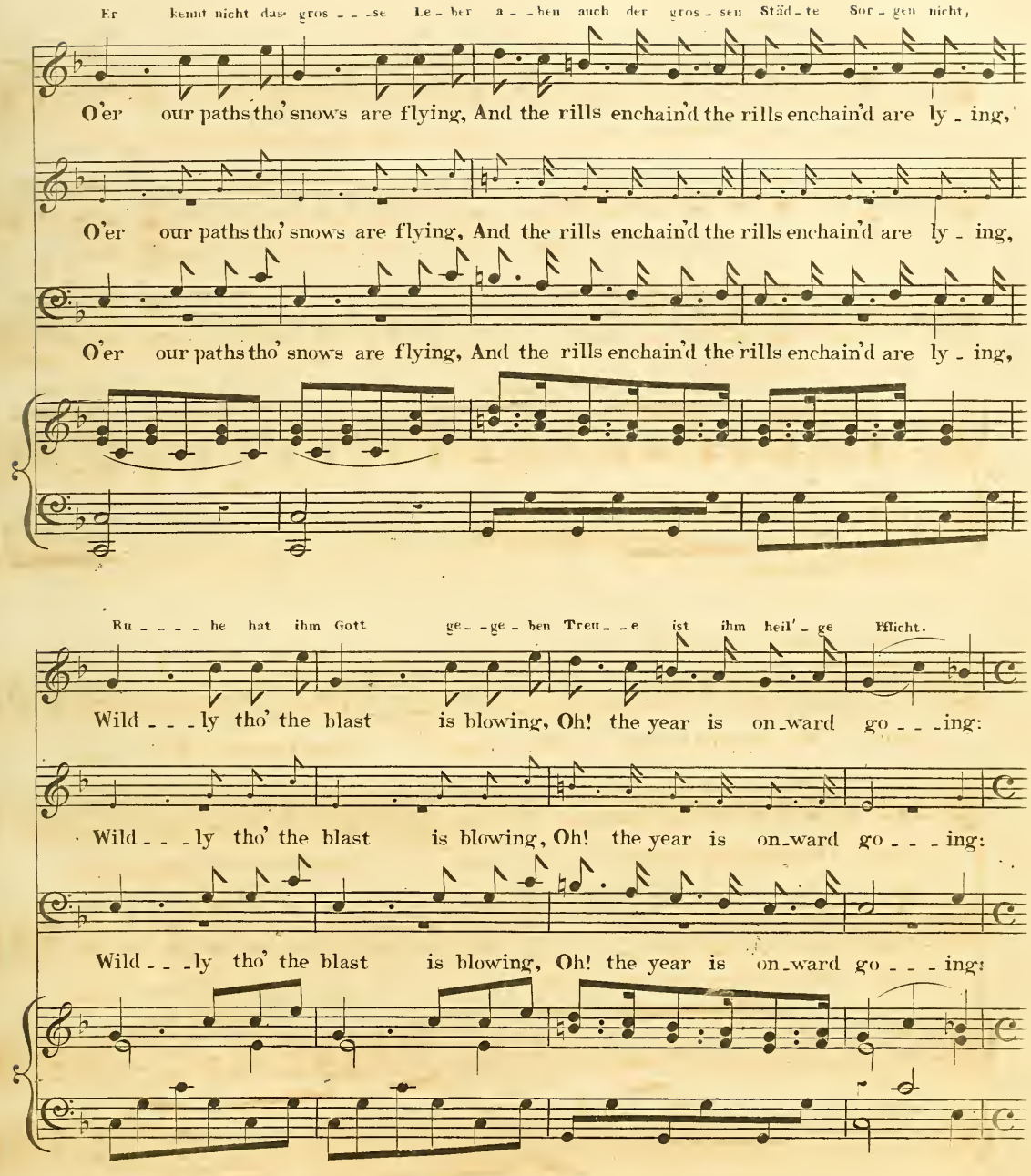
※ In the absence of a Tenor Voice this line can be taken by the Second Treble.

ROYAL MUSICAL
429
REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY

2nd. Verse.



ROYAL MUSICAL
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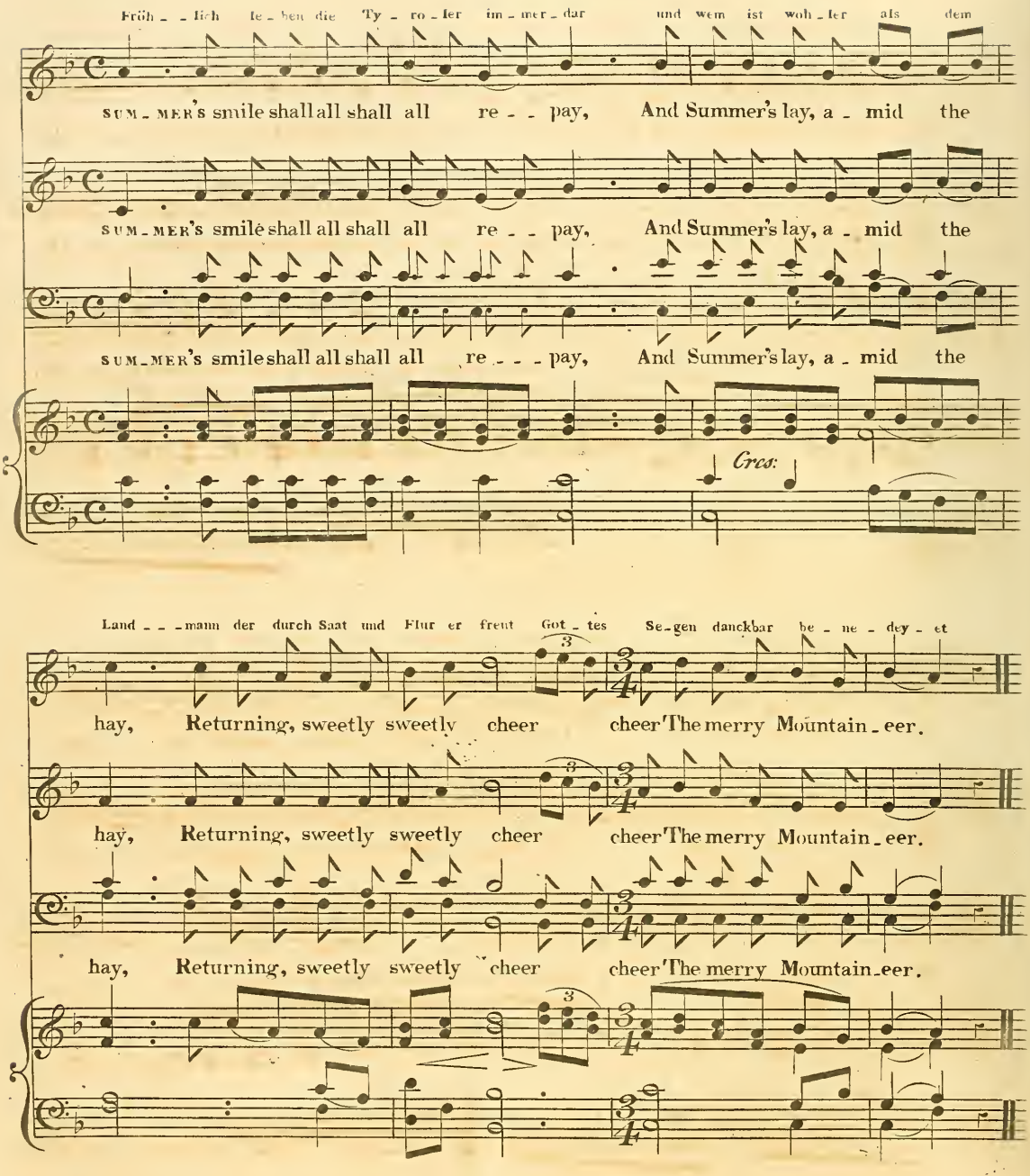
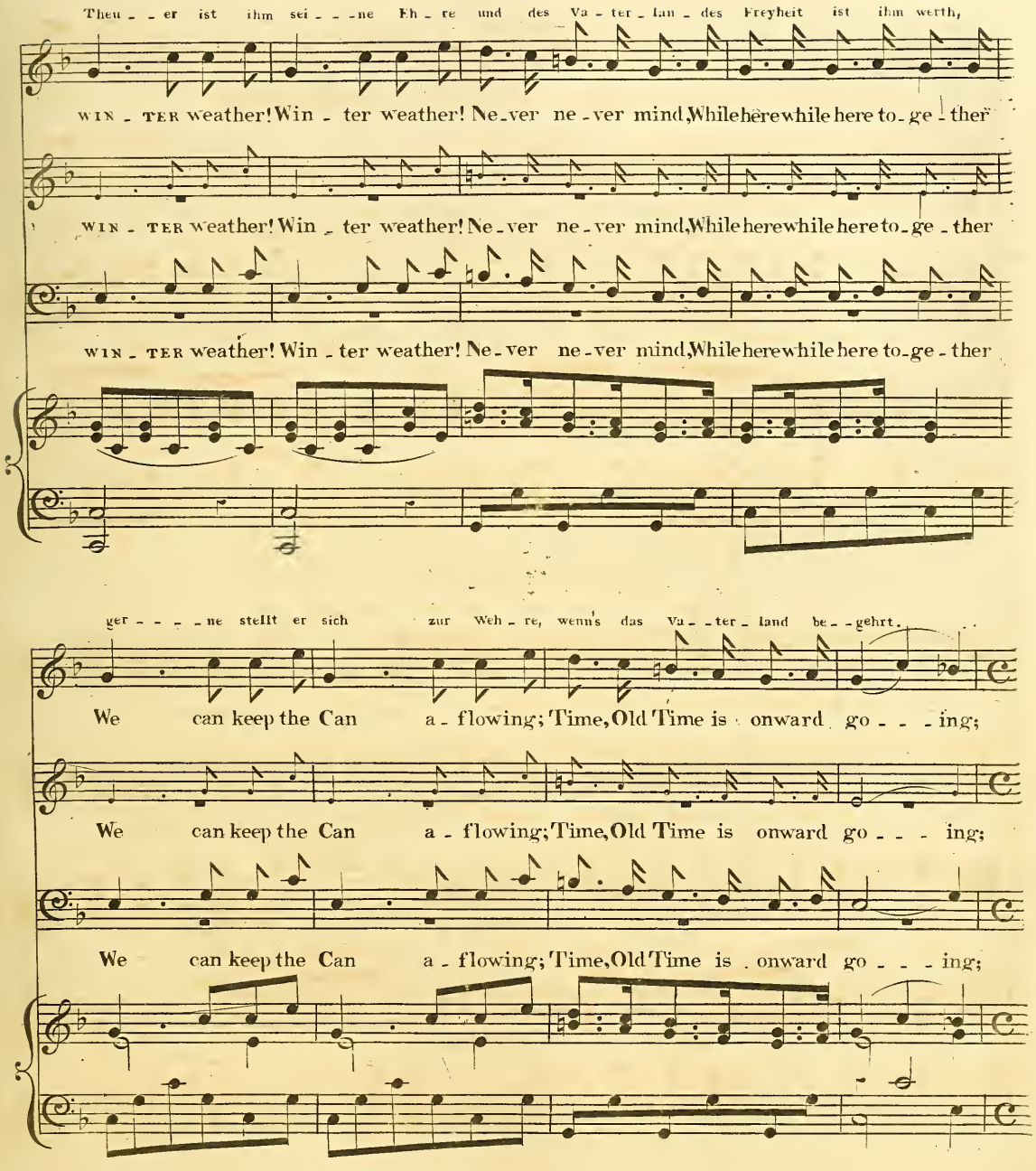
REPOSITORY.

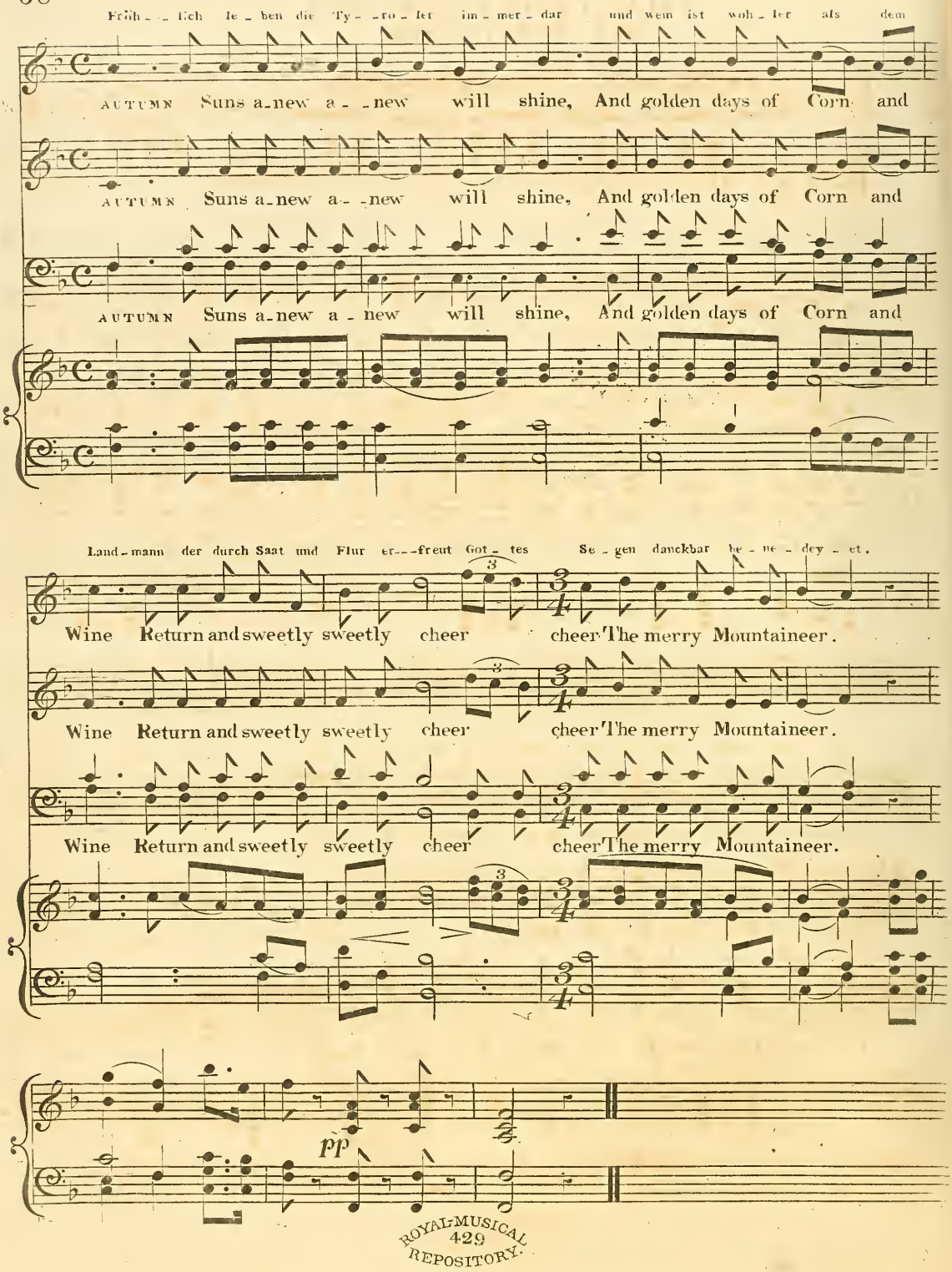


ROYAL MUSICAL 429 REPOSITORY.

3d. VERSE.



ROYAL MUSICAL 429 REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY.

THE TYROLESE BOY.

DER TYROLERBUE.

Allegretto.

No. 23.

PIANO FORTE

1st. Treble

Bin a fri - - - scher Ty - ro - ler - bue, leb lus - tig in der Welt und ich

Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho'

2nd. Treble

Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho'

Tenor & Bass

Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho'

p

hab kein Haus, kein Feld, kein Kuh, und hab a nicht viel Geld. a

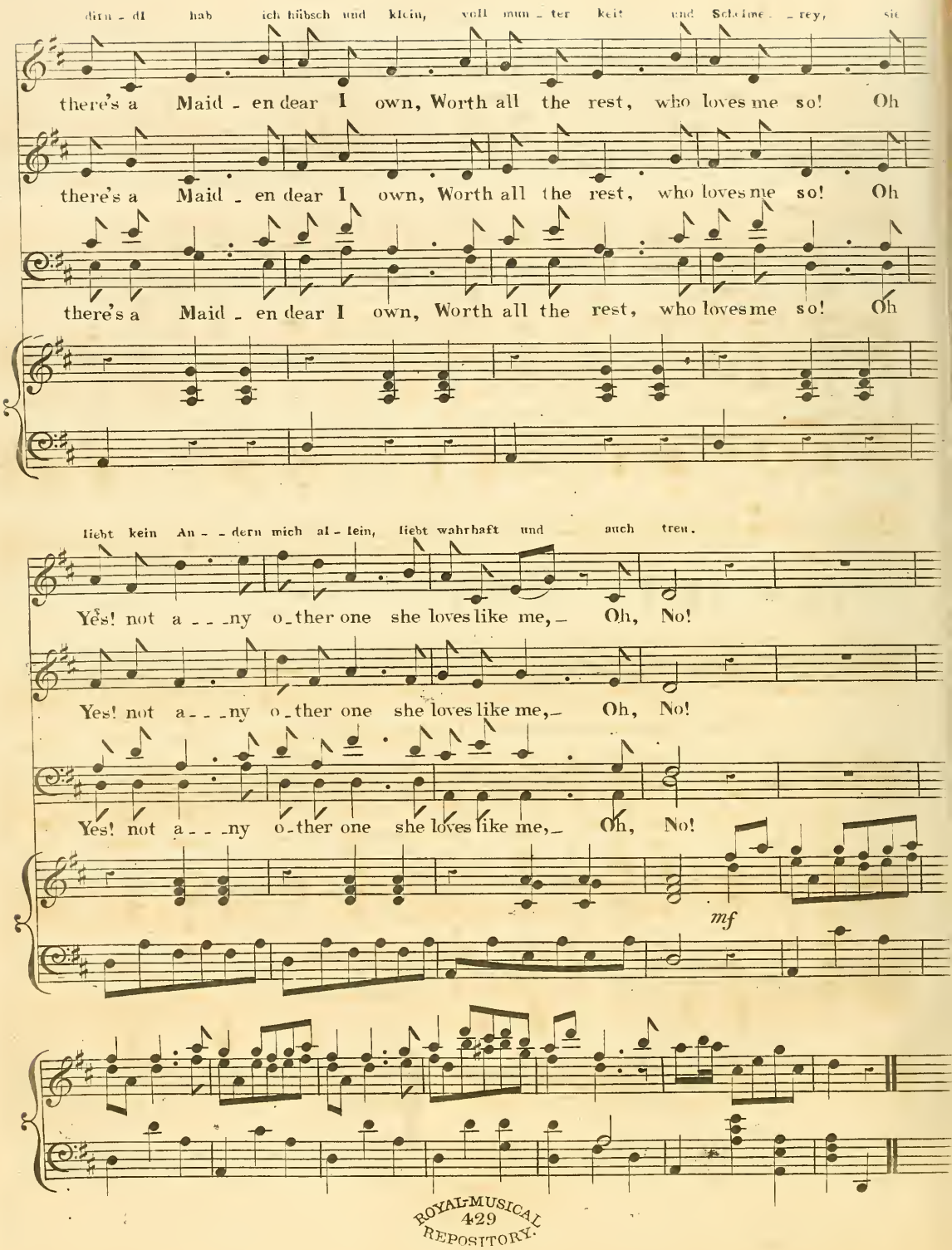
(auch) (ein)

Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But

Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But

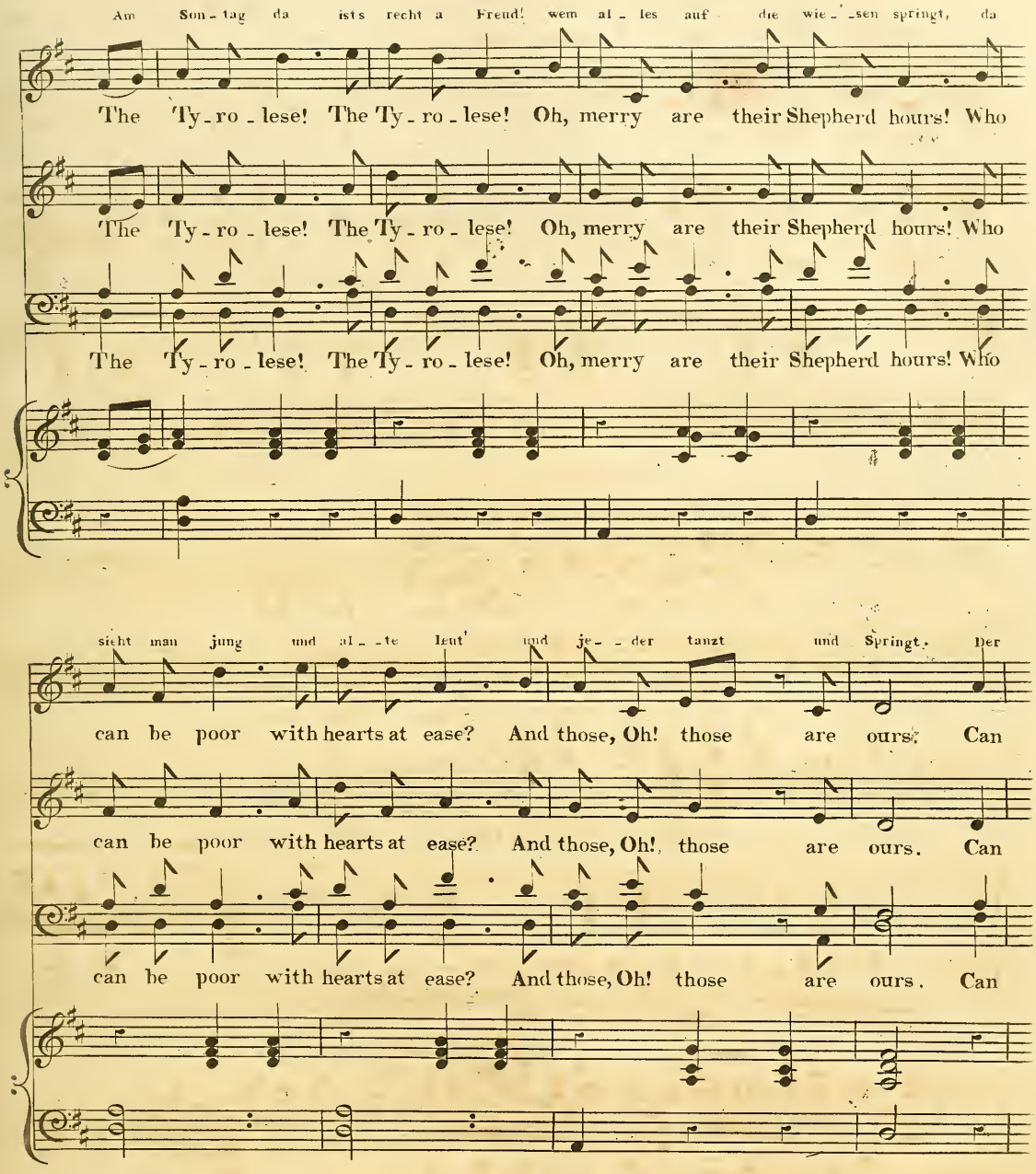
Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But

ROYAL MUSICAL 429 REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY.

2nd. VERSE.



ROYAL MUSICAL
429
REPOSITORY.

Va - ter führt die kin - der hin der bräu - ti - gam die Schö - ne Braut um -

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

- schlunge hält die Tän - ze - rin ihn in - nig - lich ver - traut.

Yes! To me no o - ther one, Is like my own, Oh, No!

Yes! To me no o - ther one, Is like my own, Oh, No!

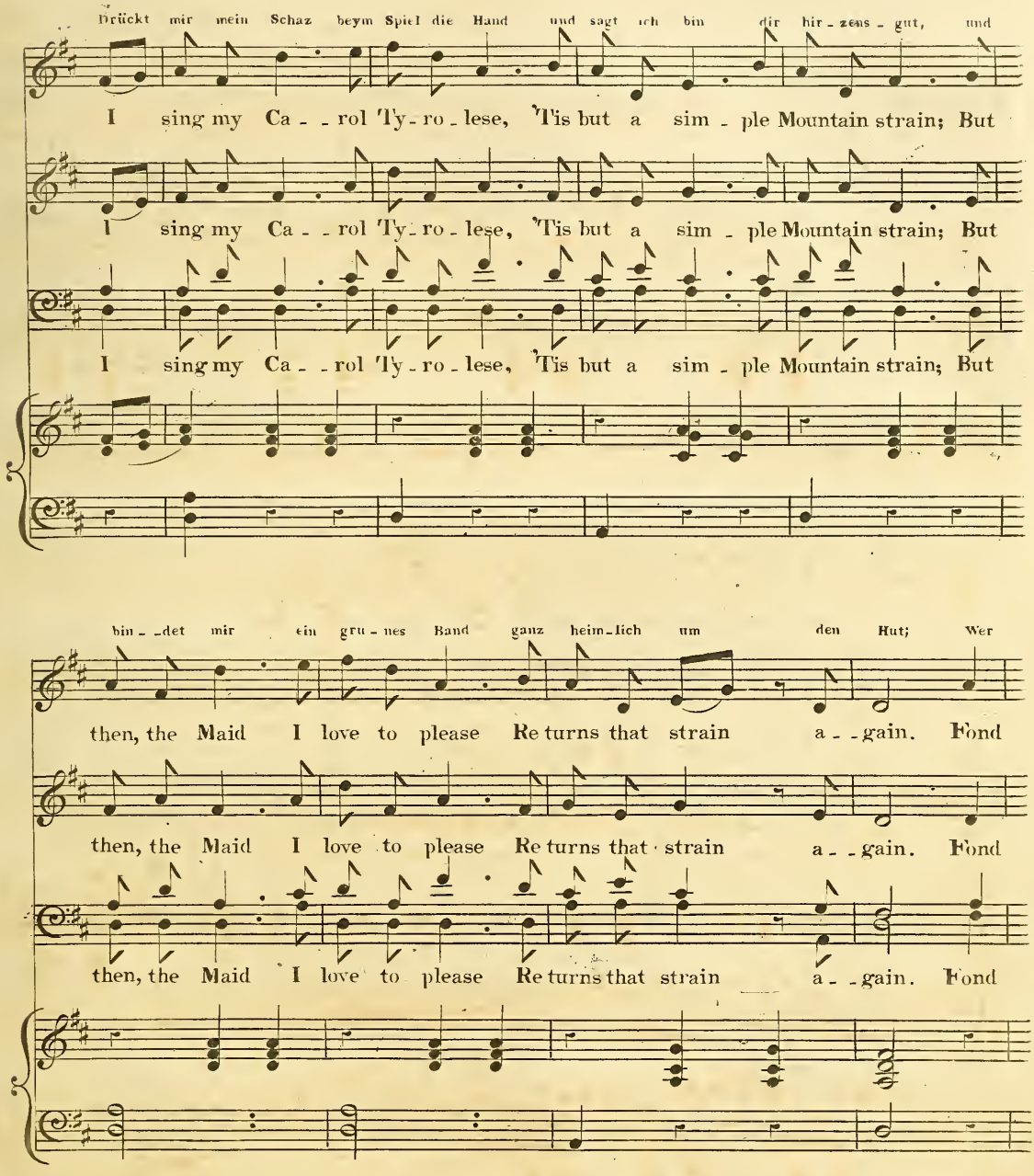
Yes! To me no o - ther one, Is like my own, Oh, No!

f

8ª loco

ROYAL MUSICAL
429
REPOSITORY.

3d. VERSE.



ROYAL MUSICAL
429
REPOSITORY.

ist dann mehr be - nei - dens werth den treu - e Lie - - - - be hoch be - glückt, er

lays of high - - er, prouder tone, Else where may sweet - - ly, fit - ly flow, Oh

lays of high - - er, prouder tone, Else where may sweet - - ly, fit - ly flow, Oh

lays of high - - er, prouder tone, Else where may sweet - - ly, fit - ly flow, Oh

tauschet nicht mit Kronen werth für sol - che Se eig - - keit.

Yes! but ne'er an o - ther one so dear to me, Oh, No!

Yes! but ne'er an o - ther one so dear to me, Oh, No!

Yes! but ne'er an o - ther one so dear to me, Oh, No!

f *sf*

sf *sf* *sf*

8.a

ROYAL MUSICAL
429
REPOSITORY

DER DORF CANTOR.

Allegro Vivace.

N.º 24. PIANO FORTE

1st Treble: Auf Freunde zum Ge - sang! Es sin - ge wer da

Come, Brothers! tune the Lay: For all who can must

2nd Treble: Auf Freunde zum Gesang!

Come, Brothers! Tune the Lay: For all who can must

Tenor

For all who can must

Bass

Come, Brothers! Tune the Lay: For all who can must

sing - en kann! denn nur beym Lie - - - - der klang.

sing to day Ye jo - vial sons of Song!

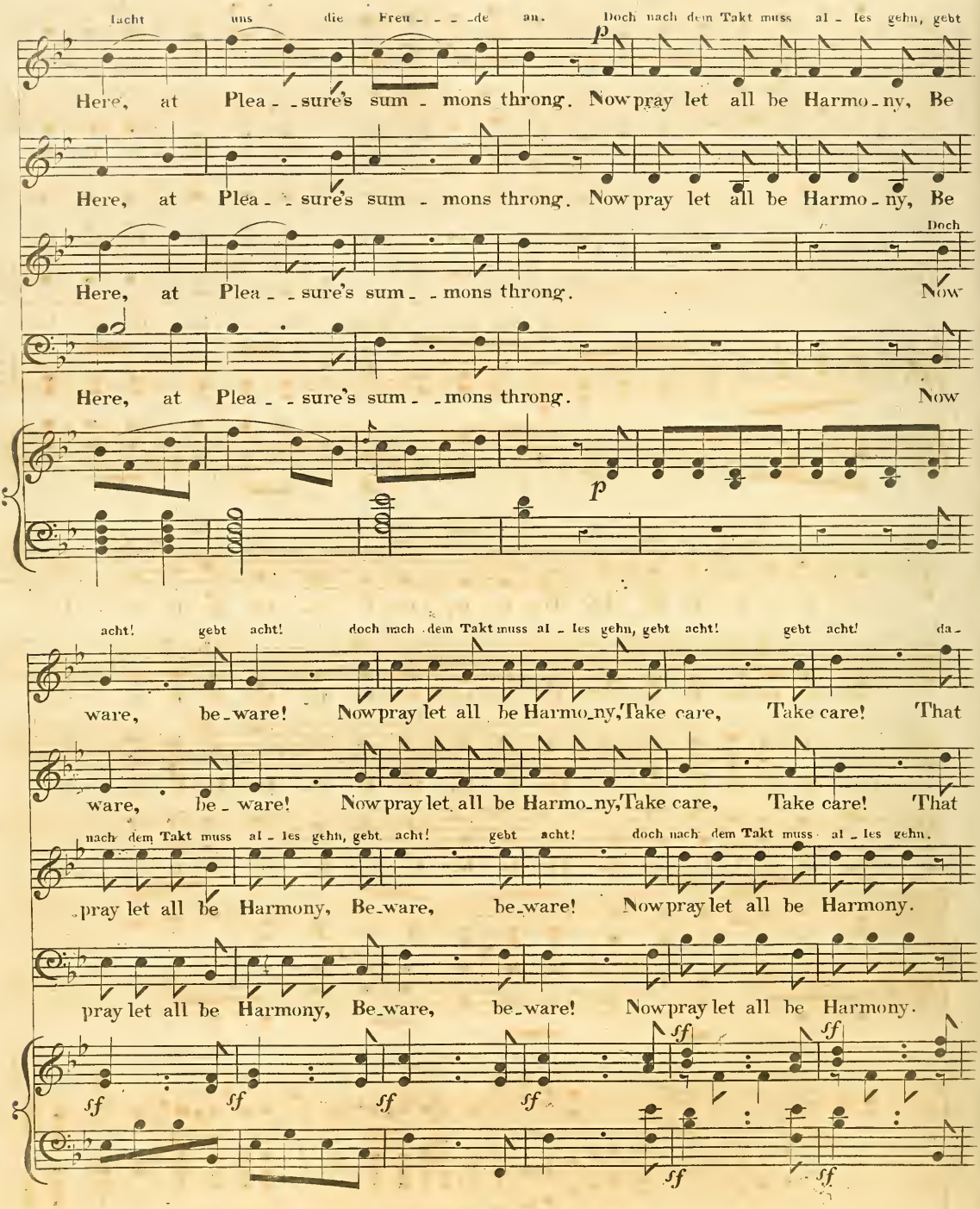
denn nur beym Lie der klang.

sing to day. Ye jo-vial sons of Song!

sing to day.

sing to day. Ye jo-vial sons of Song!

ROYAL MUSICAL 429 REPOSITORY.



ROYAL MUSICAL
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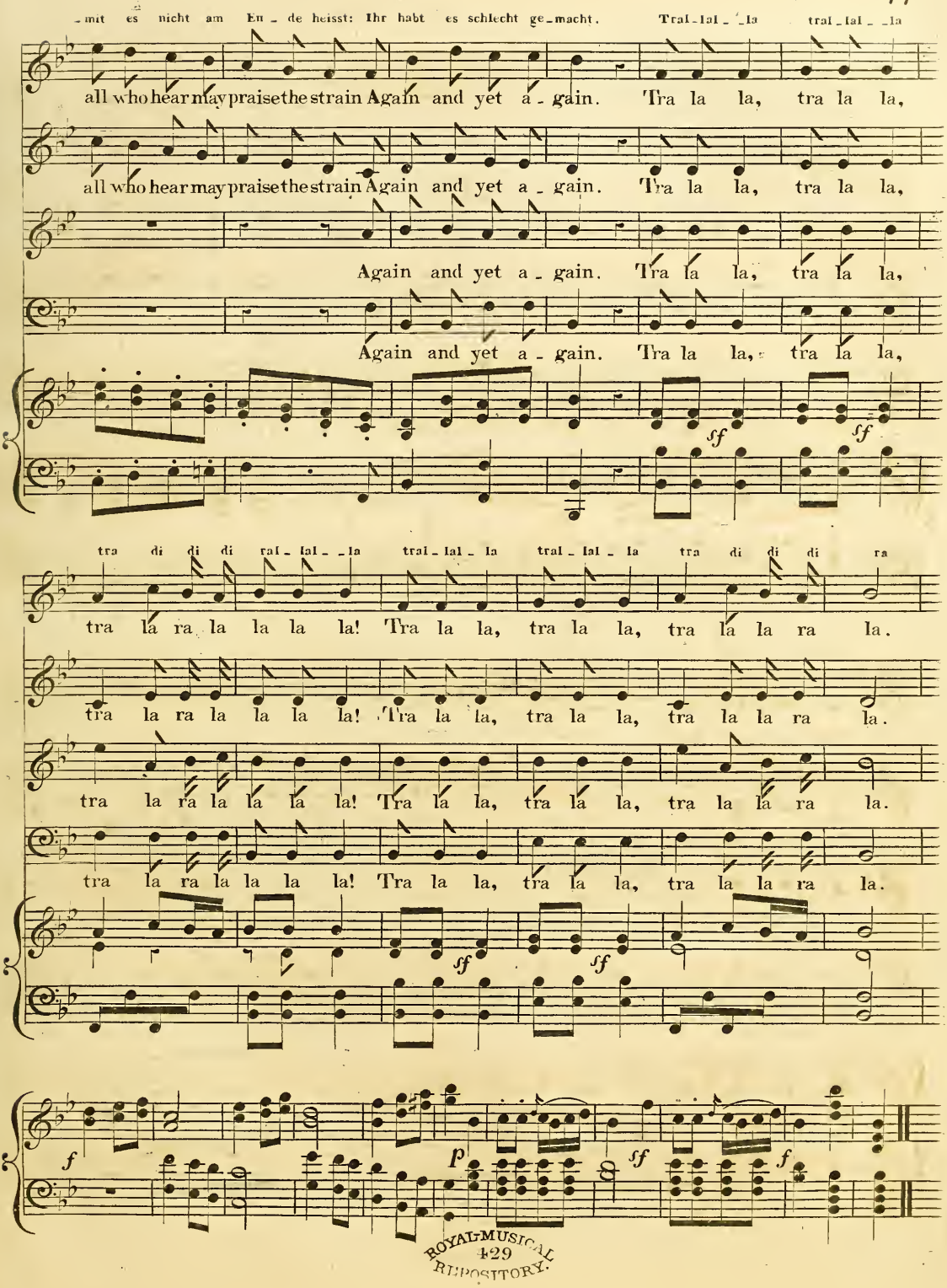
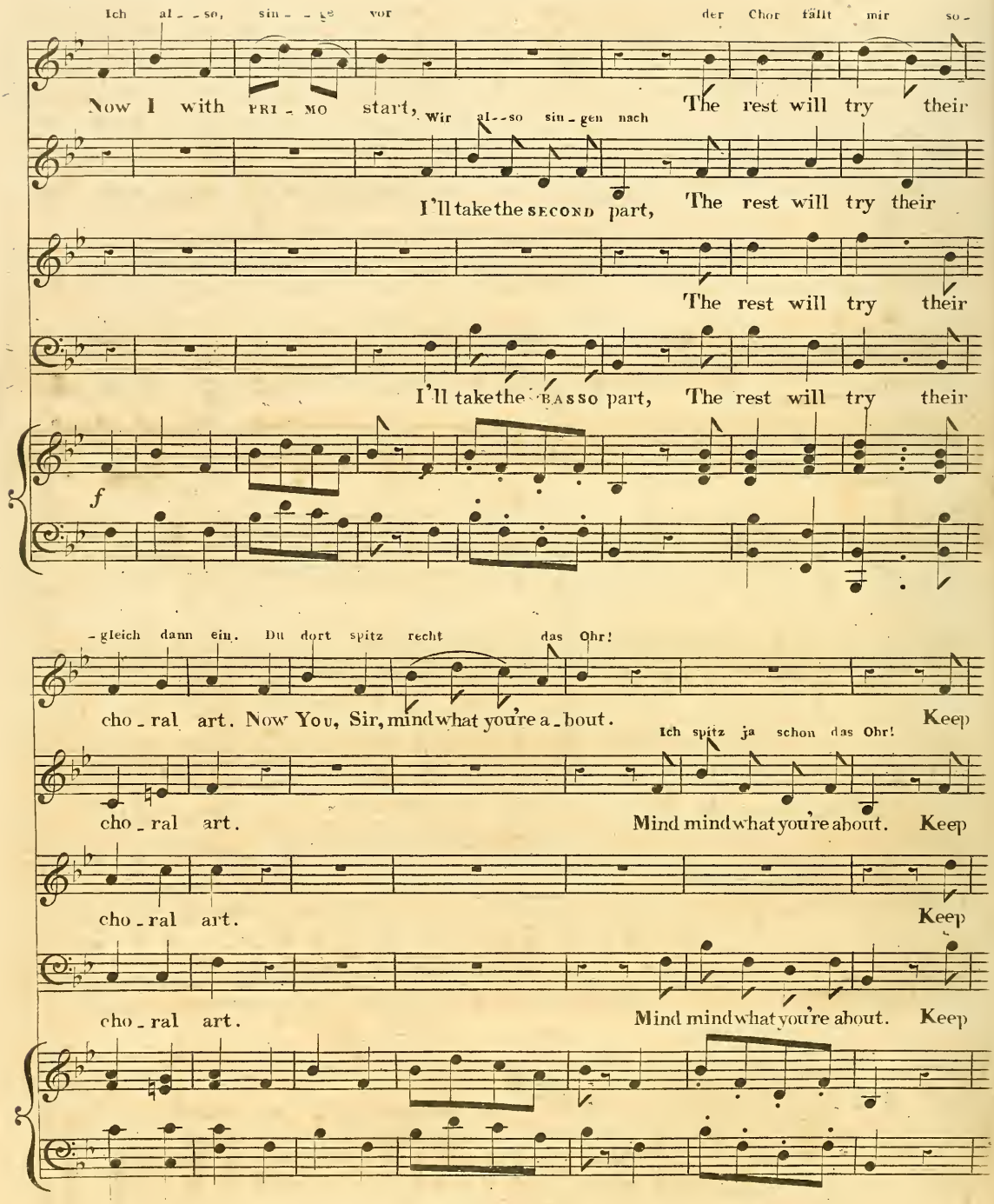
REPOSITORY.



ROYAL MUSICAL
429
REPOSITORY.

2nd VERSE.



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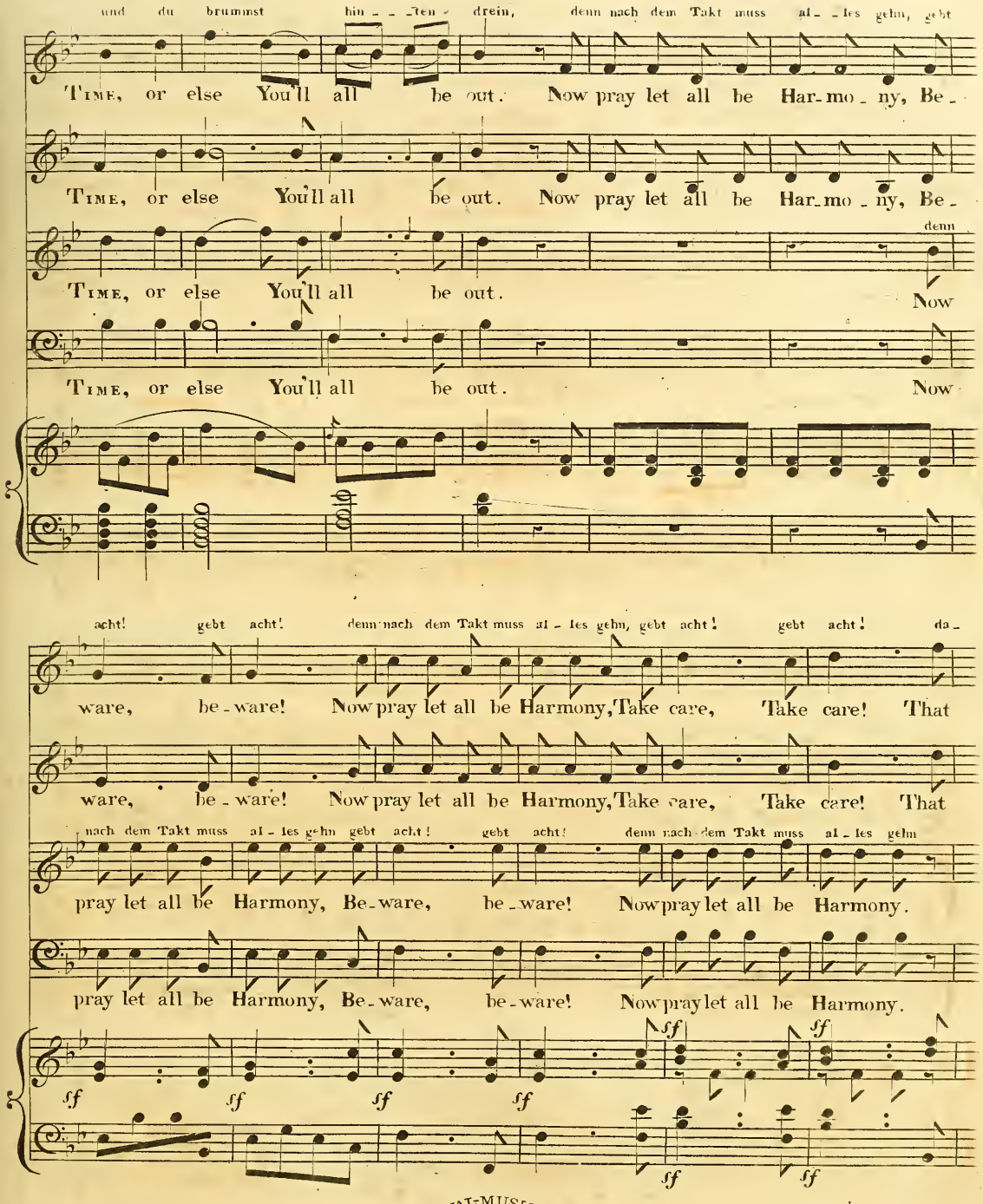

ROYAL MUSICAL
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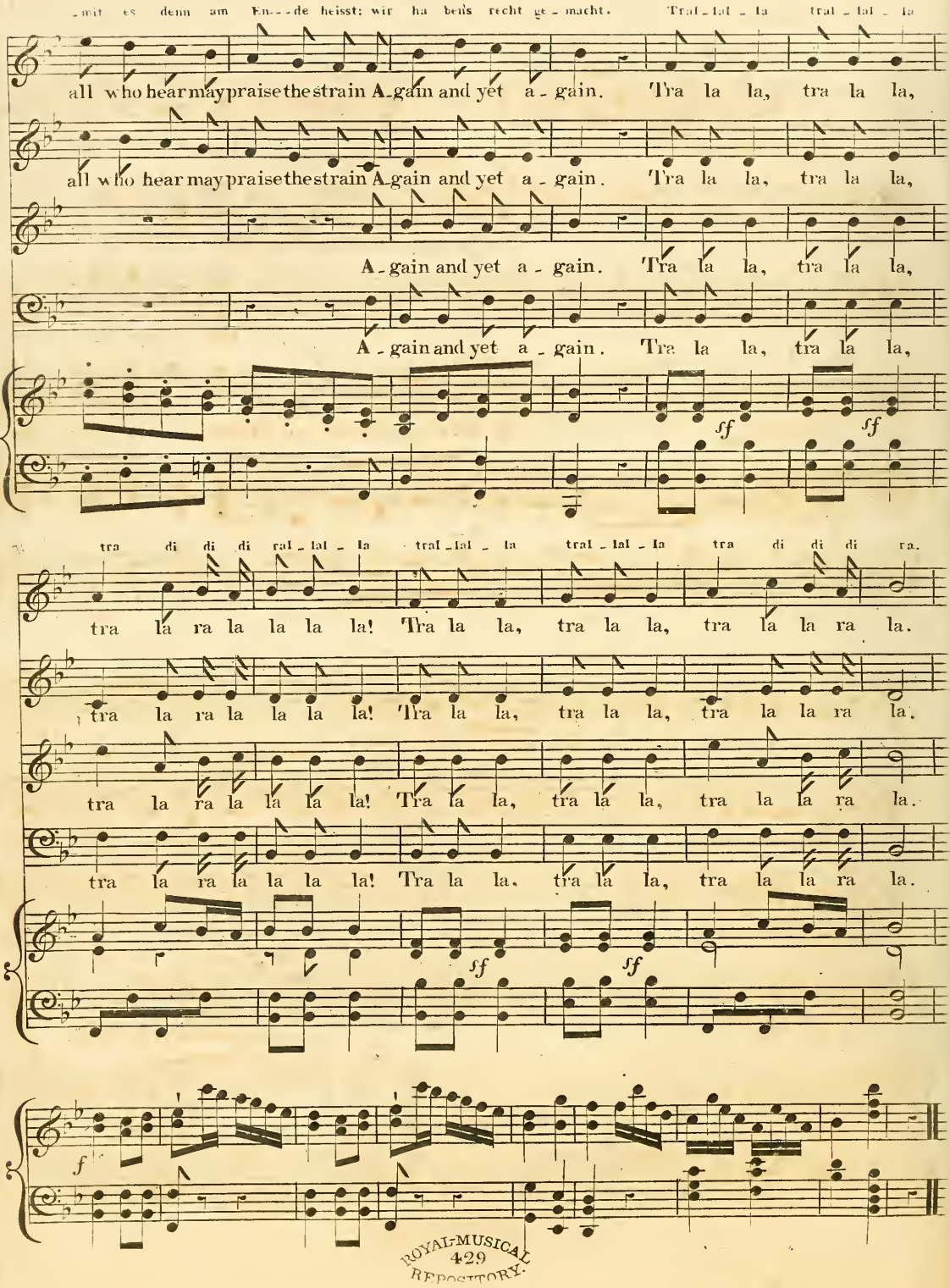
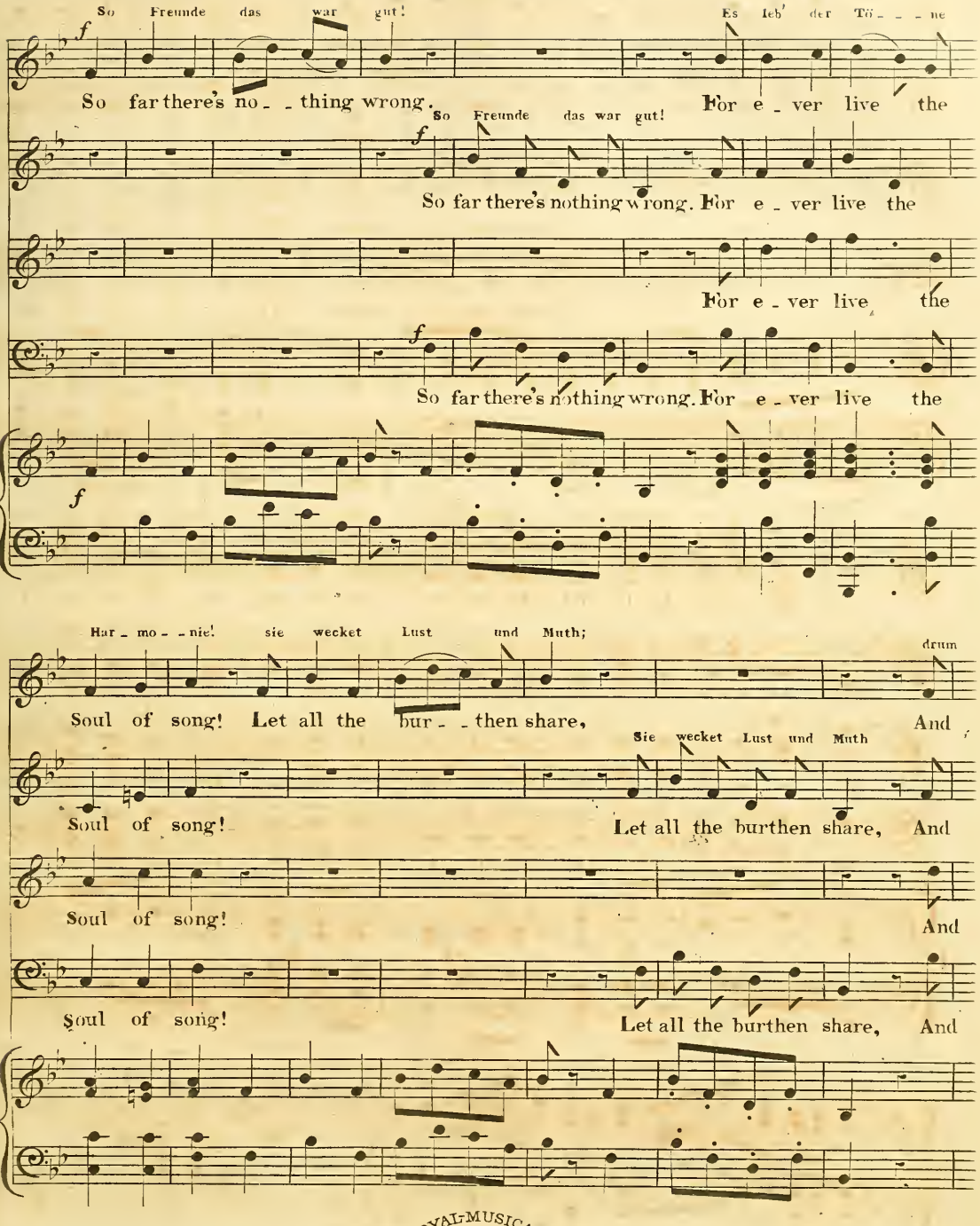
REPOSITORY.



ROYAL-MUSICAL
429
REPOSITORY.



ROYAL MUSICAL
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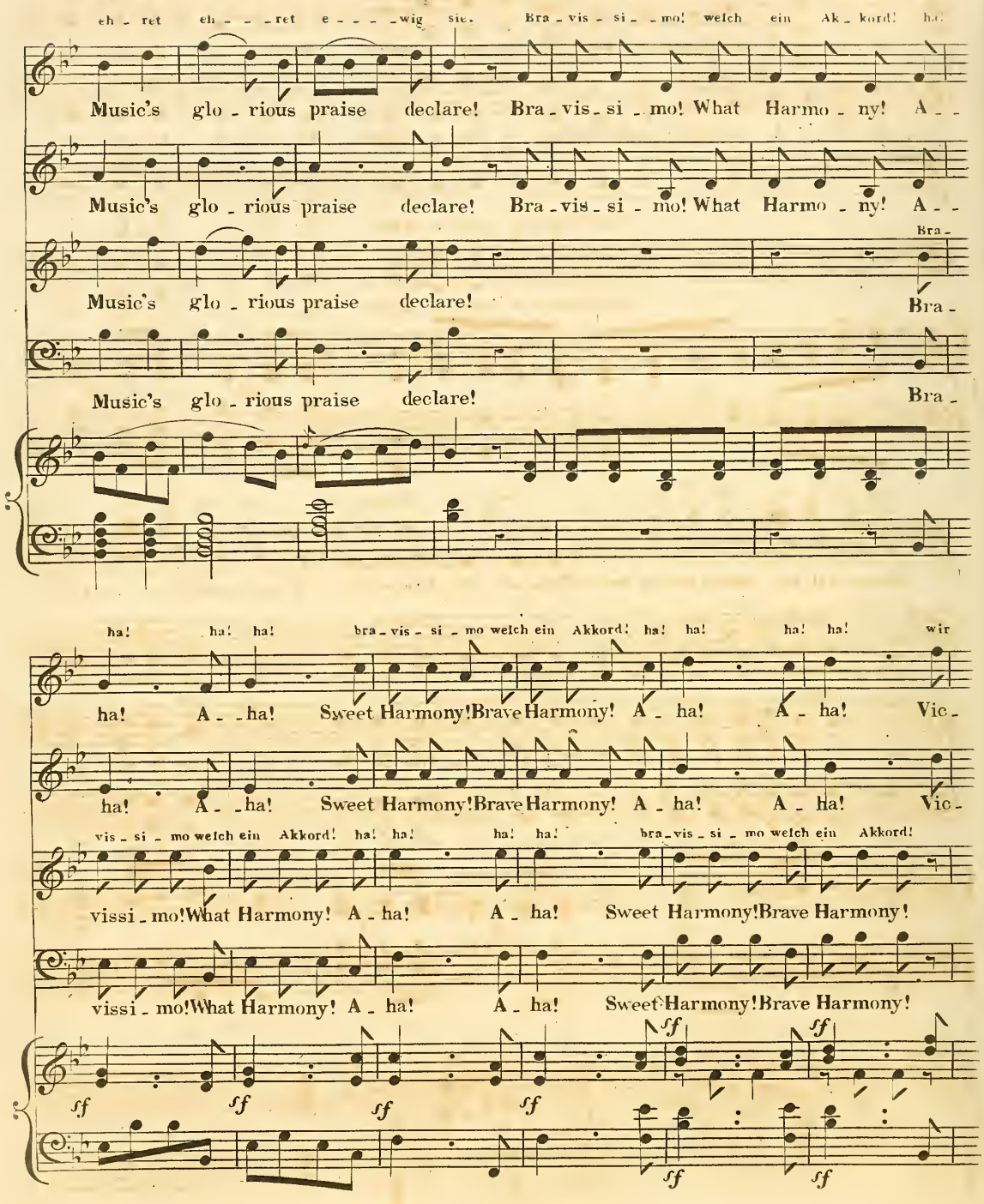
REPOSITORY.



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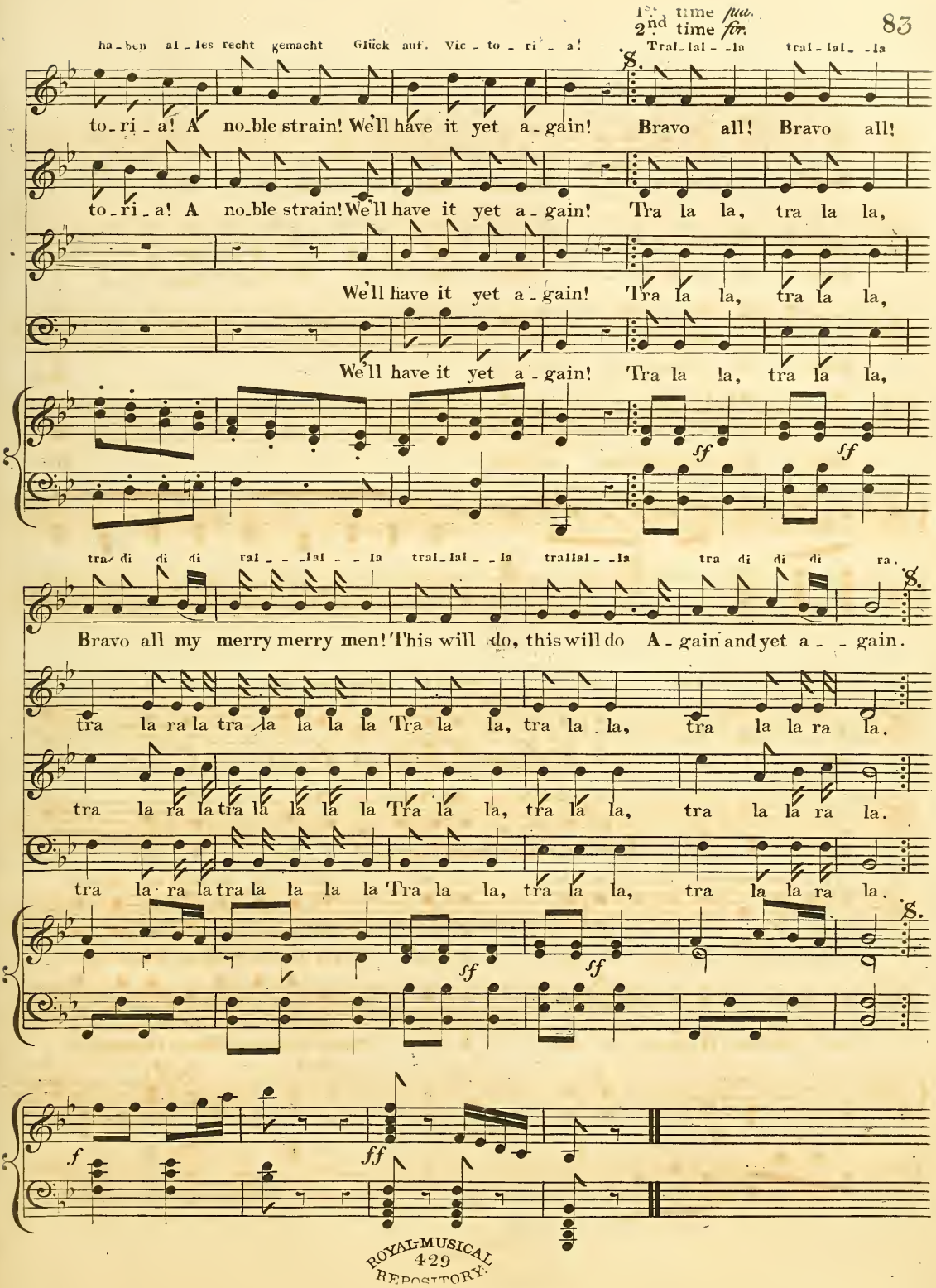

ROYAL MUSICAL
429
REPOSITORY.

THE TYROLESE MELODIES,

Sung by the

Tyrolese Family Rainer.

with the

ORIGINAL GERMAN WORDS

and an

ENGLISH TRANSLATION BY

T. H. BAYLY ESQ.RE

Arranged for One or Four Voices,

With Symphonies and Accompaniments

for the

PIANO FORTE,

and Dedicated to

The Right Hon.ble Earl Stanhope,

BY

I. MOSCHELES.

Ent. at Sta. Hall. — Vol. 3. — *Price 15/-*

London, Published by I. WILLIS & C.o 55, St. James's Street, opposite Jermyn Str.t

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The Public are cautioned against spurious Editions of the Airs now singing by the Tyrolese Family Rainer, and are respectfully referred by Willis & C.o (the only authorized Publishers) to the following notice.

THE TYROLESE MELODIES.

We, the undersigned, hereby declare that M.r Ignace Moscheles has been duly empowered and solely authorized by us to Edit, the Music and Arrangement of the Songs, &c. for Publication; to which intent, and with a view to their being accurately rendered, together with the Original Words, they have been carefully noted down by him under our immediate supervision for that purpose, which has not been extended to any other person whomsoever. —

Attested by R. S. Bowler
W.m Green

Julie Rainer
Anton Rainer
Maria Rainer
Joseph Rainer
Franz Rainer

ADVERTISEMENT.

It may be necessary to observe that the Author of the words of this collection of Songs, does not profess to give a *translation* of the originals: indeed, the extreme simplicity of the German words almost defies poetical translation.

The Author has, however, endeavoured to adhere to the *spirit* of the original Airs. He has given the meaning of words where he found it possible to do so, and he trusts he has in no instance departed from the meaning of the melodies.

T. H. B.

The Grotto, December 1, 1829.

THE

TYROLESE MELODIES.

VOL III.

THE MERRY MOUNTAIN LAD.

1.

I ENVY a married man
Who has a little wife at home ;
Had I one from Switzerland,
I never more would wish to roam ;
I'd love her with all my heart,
Her sunny smile would make me glad ;
If some lass would marry me,
I'd be a merry mountain lad.

2.

I know one, a pretty maid,
With raven locks upon her brow ;
I've told her a hundred times,
That I've a cottage and a cow.
All good things I'd share with her,
Alone enduring all the bad ;
I'm well known in all the Alps
A brave and merry mountain lad.

3.

But if she should frown on me.
I'd be a merry rover still,
I'd sing my gay melodies,
And tend my cattle on the hill.
The world has too many smiles,
For one frown to make me sad ;
I'd look for a kinder maid,
And be a merry mountain lad.

THE ALPINE SPRING.

1

GAY Spring is come, the cuckoo birds
Are on the wings again ;
The earth is green, the lowing herds
Sport o'er the sunny plain :
The weeping Alps have felt her ray,
They yield their treasured snows ;
Their icy mantle melts away,
And through the valley flows.

2.

The herdsman leads with sweet-toned bells
His thriving cattle forth ;
And where his mountain maiden dwells,
He sings the song of mirth :
The short-lived bliss he will not seek
Which sparkling wines impart ;
The glow of health is on his cheek,
And joy is in his heart.

FREE IS THIS DEAR LAND.

1.

BATTLE steeds no more are bounding,
Chiefs in arms no longer stand ;
Songs in Leipsig's plain are sounding,
Free is this dear land !
Sing the song of joy, no other
Suits our gay united band,
Hail the smile of friend and brother,
Free is this dear land !
Shout ! for freedom breathes upon us,
By our mountain breeze we're fann'd,
Brothers hail us, tyrants shun us,
Free is this dear land !

2.

Vaunting foes no more assemble
On the Elb's romantic strand ;
There we made the tyrant tremble—
Free is this dear land !
Sing the song of joy, no other
Suits our gay united band,
Hail the smile of friend and brother,
Free is this dear land !
Hence with hostile helm and feather,
Give and grasp the friendly hand,
And, exulting, sing together,
Free is this dear land !

A FAITHFUL WIFE.

1.

IN the Tyrol we boast of a blessing,
A faithful wife ;
In the Tyrol we'er constant and true
While we have life ;
If the youth breathes a vow while caressing
His faithful wife,
He'll not break it as false lovers do.

2.

In the Tyrol the storms of fate change not,
A faithful wife ;
In the Tyrol we'er constant and true
While we have life ;
And the lures of the false world estrange not
A faithful wife,
Oh ! she loves not as false maidens do.

SPRING IS COME.

1.

Spring is come !
Queen of groves and bowers
Crown'd with flowers,
Oh ! Spring is come !
Spring is come,
Where the grass is growing,
Herds are lowing,
Oh! Spring is come,
The high Alps are green again,
Snow melts away,
And I with my shepherdess
Now will be gay.

2.

Oh! Spring is come,
Queen of groves and bowers,
Crowned with flowers,
Oh! Spring is come !
Spring is come,
Where the grass is growing,
Herds are lowing,
Spring is come !
She calls me, " Oh well you know
Where my herds feed,
You well know my mountain hut,
Speed, my love, speed."

THE FISHERMAN AND HIS WIFE.

1.

OH ! I am but a fisherman ;
A favouring breeze thy sails shall fan,
The good fear not the raging sea ;
Thy faithful wife shall watch for thee.

2.

Behold our boat, its sails are set,
The deep has treasures for our net ;
And with the evening tide I'll come,
And bring a golden harvest home.

3.

Behold our babes with sparkling eyes,
They sport beneath our sunny skies ;
To view them is a father's bliss,
Their mother's joy their lips to kiss.

THE ALPINE ROSE.

1.

Oh cheering is our mountain breeze,
And bright our mountain sky;
No lad among the Tyrolese
Is half so gay as I.
At eve I sing the melody
Which well my mistress knows:
Oh! come to me, oh! come to me,
My love, my Alpine Rose.

2.

And Rose will be my blooming bride,
The white wreath decks her brow;
We'll kneel together side by side,
And breathe the holy vow.
Our simple cottage home shall be
Where yon clear torrent flows:
Oh! come to me, oh! come to me,
My love, my Alpine Rose.

THE WAGGONER.

1.

See, love, my horses are ready,
My hat I wave to thee and away!
Yet though I leave thee,
Oh let it not grieve thee,
But trust me this heart shall be steady
Though longer I now cannot stay.

2.

Sadly my farewell thou hearest,
And sadly I turn from thy door;
But on the morning
When I am returning,
Oh! trust me thou still wilt be dearest,
And then I'll ne'er leave thee, love, more.

COME MY COMPANIONS.

1.

Come my companions, the high Alps ascending,
Gaily we'll carol our national lay;
Come my companions!
Come my companions!
See on yon summit the snow tent is blending
With the first blush of awakening day.

2.

Anny trips over the valley, well knowing
We'll meet at noon, I have promised her that;
Anny is waiting!
Anny is waiting!
See on her fair cheek the rose that is glowing,
Rivals the rose that she wears in her hat.

THE ALPINE YOUTH.

1.

Upon the Alps my lover knows,
The greenest grass that earliest grows,
At dawn of day my herds are there,
So constant is his care;
His home is near my mother's cot,
Though he's my love she knows it not,
He's true in love, he's brave in fight,
He is my heart's delight.

2.

Yon azure sky may threaten storm,
And clouds may veil the mountain's form,
From crag to crag the stream may dash,
While vivid lightnings flash;
The snow may fall, but let me see
My Alpine youth thus smile on me,
There's sunshine still if he's in sight,
He is my heart's delight.

THE SERENADE.

1.

Oh! ne'er forbid my harp to breathe
Love's music in thine ear;
Each passing breeze prolongs the sound,
And whispers thou art dear.

2.

Where I a pilgrim where no friend
This plaintive harp could hear;
Its strings would learn no other lay,
But whispers thou art dear.

3.

For kindred souls I would not sigh,
I'd check the starting tear,
And still for thee I'd touch the string,
And whisper thou art dear.

THE HAPPY SHEPHERDESS.

1.

Oh! there's nothing in the world could tempt me,
To resign my shepherdess crook,
On the Alps I love to drive my cattle,
And I dwell beside the mountain brook;
I'll ne'er wander, I grow fonder,
Of the Tyrol, my sweet home—
Oh! a monarch's sceptre should not tempt me
To resign my shepherd's crook.

2.

I am happy when I hear the shepherd
With his pipe respond the air I sing,
And when winter drives us from the mountains,
Warmly shelter'd, we'll await the spring:
I'll ne'er wander, I grow fonder
Of the Tyrol, my sweet home—
Oh! a monarch's sceptre should not tempt me
To resign my shepherdess crook.

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MAP

OF THE

Vale of Ziller.

together with

the Bordering Magistracy of

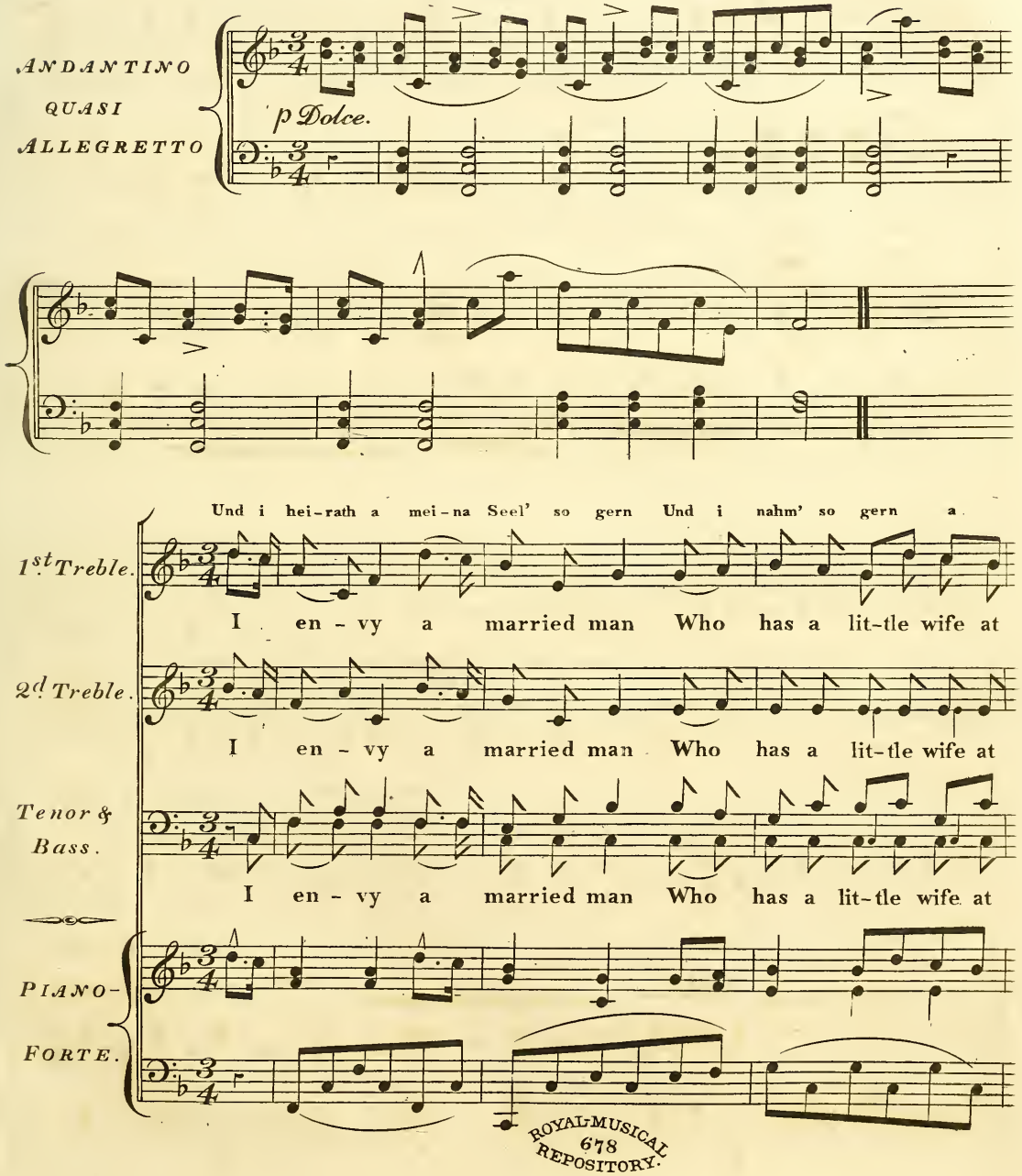
Reitlenberg, Hopfgarten, Hittersill, Taufers, Sterzing, Stainach, Volders, Schwaz und Rothholz.

* The Native Place of
The Rainer Family.

THE MERRY MOUNTAIN LAD.

DER LUSTIGE ALPENHIRT.

Nº 1.



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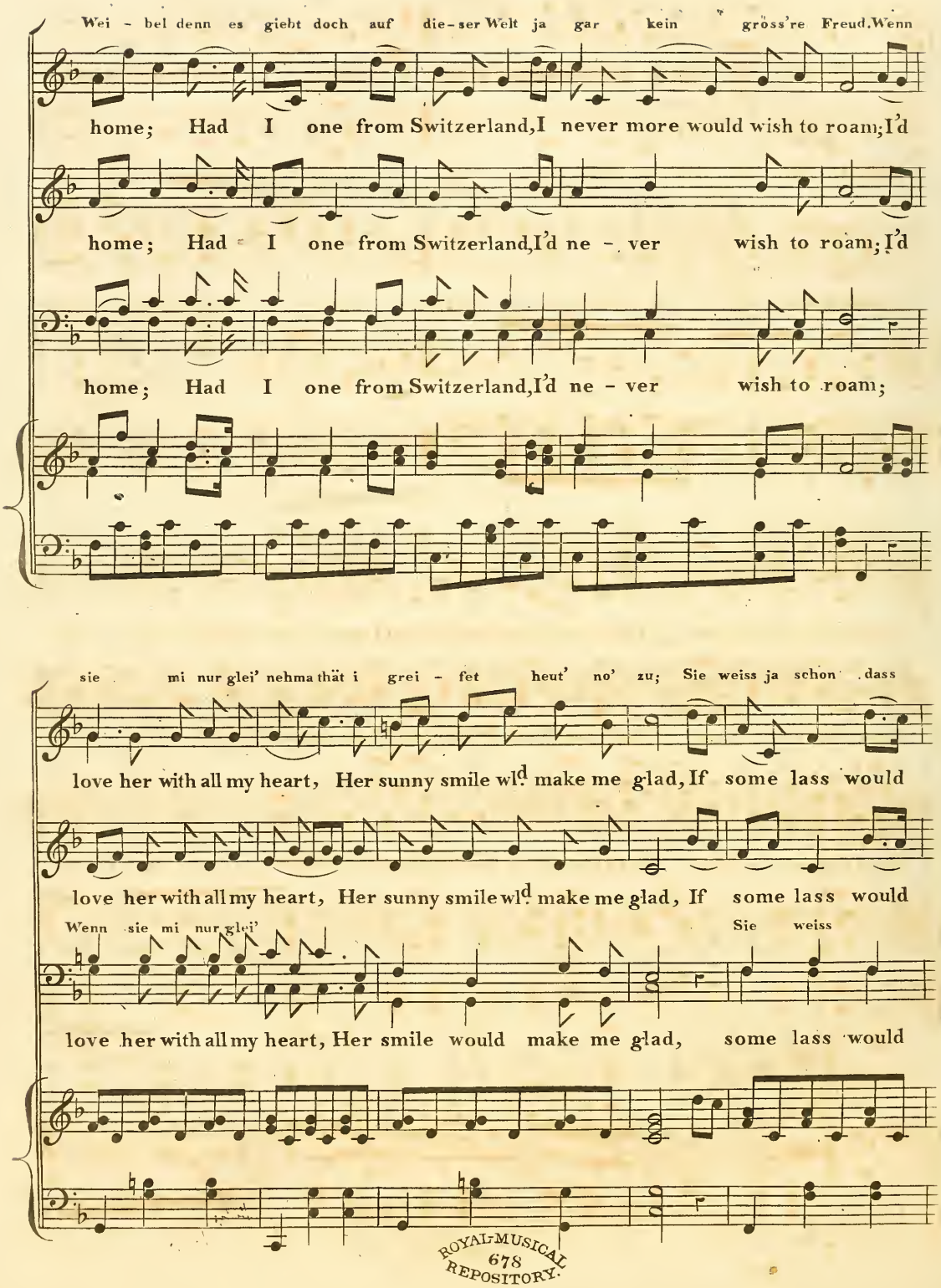

ROYAL MUSICAL
678
REPOSITORY.

Jodeln

i sie lieb Und I bin a lust' – ger Bua. Di di o di de o di oi do di

marry me I'd be a merry mountain lad. I en-vy a married man Who

marry me I'd be a mer – ry lad. en-vy a married man Who

marry me I'd be a mer – ry lad. en – vy a married man Who

oi doi di oi do di o di de o di oi do di oi doi di o.

has a little wife at home, Had I one, from Switzerland I never more would wish to roam.

has a little wife at home, Had I one, from Switzerland I never more would wish to roam.

has a little wife at home, Had I one, from Switzerland I ne – ver wish to roam.

h. h.

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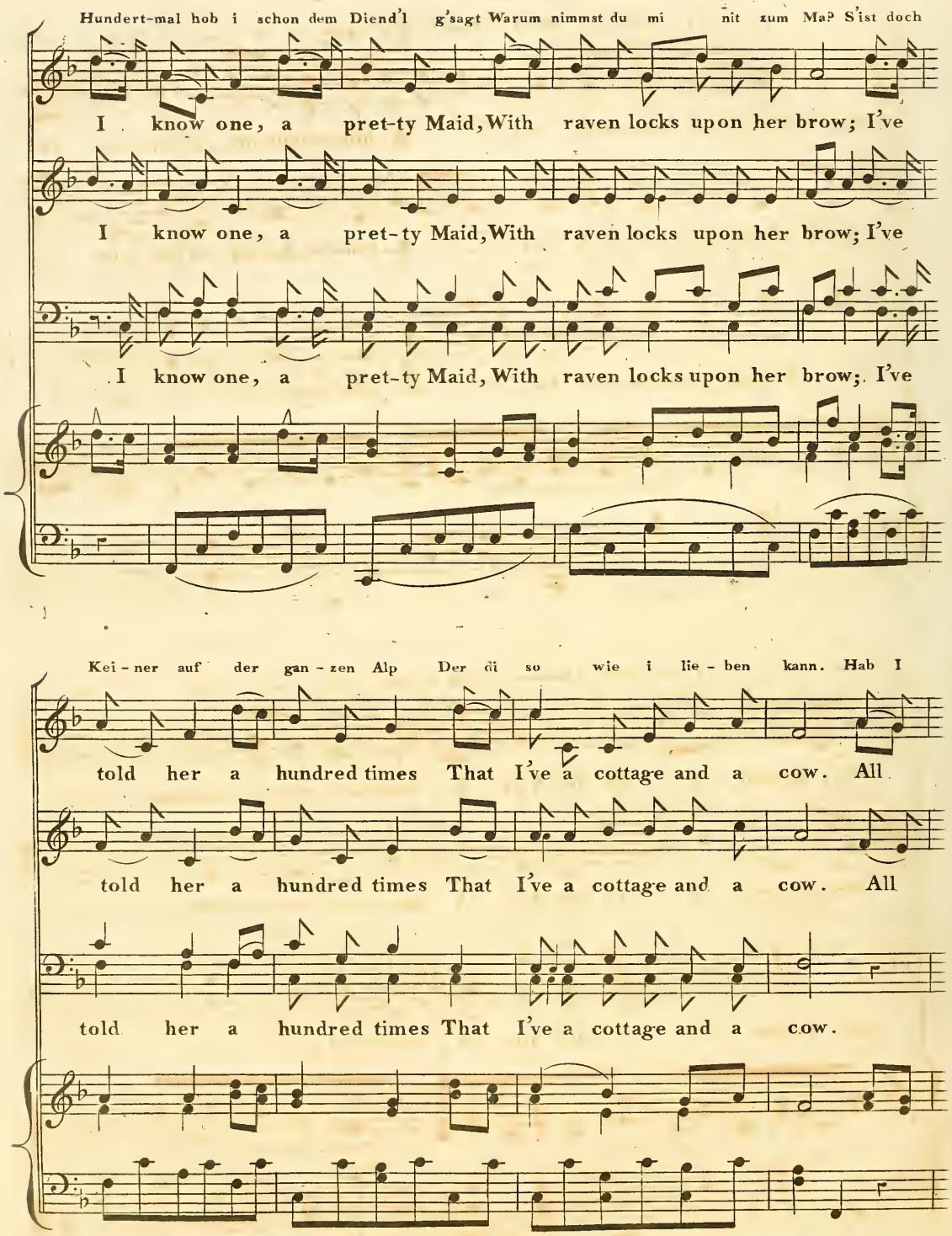

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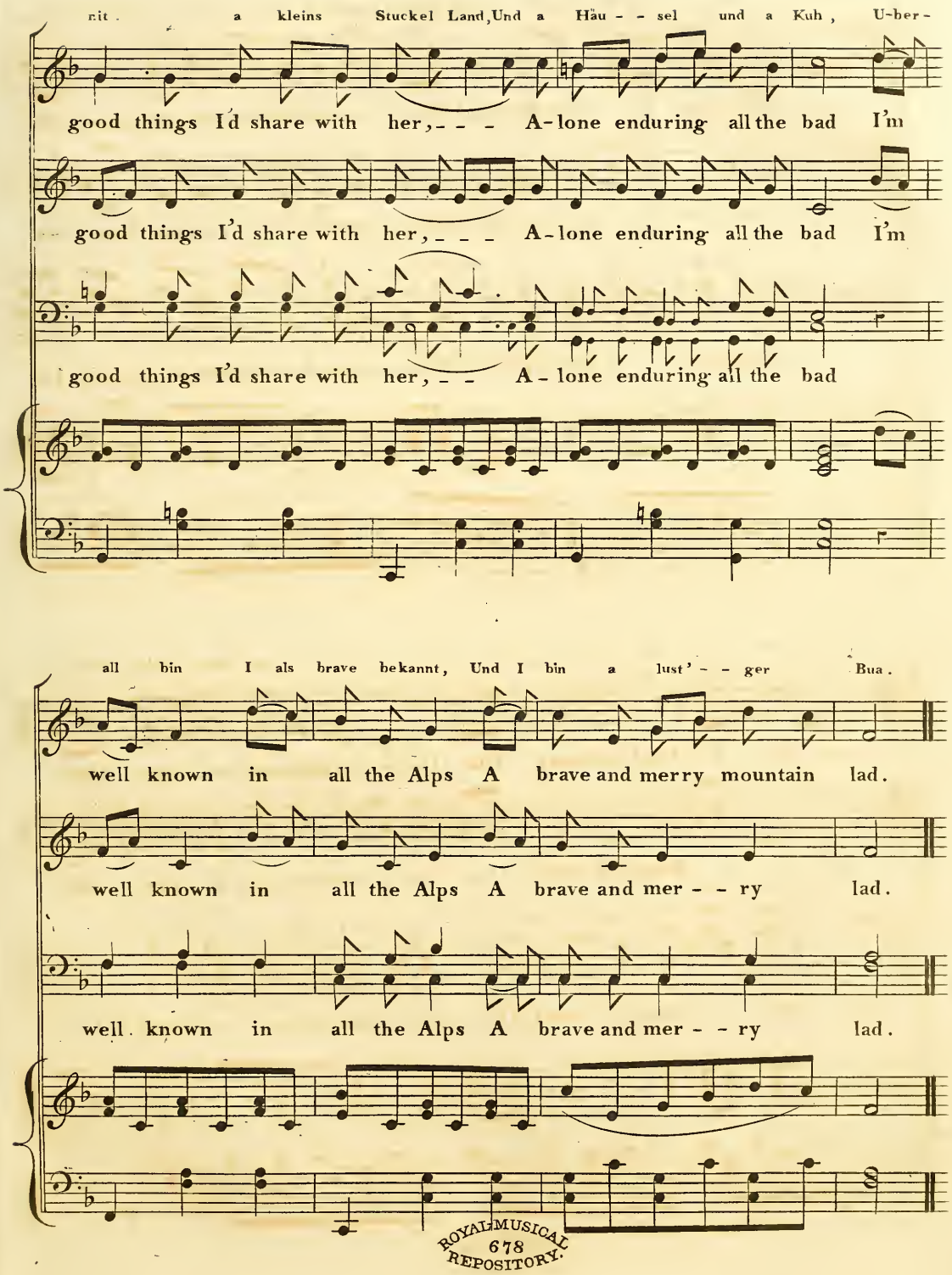

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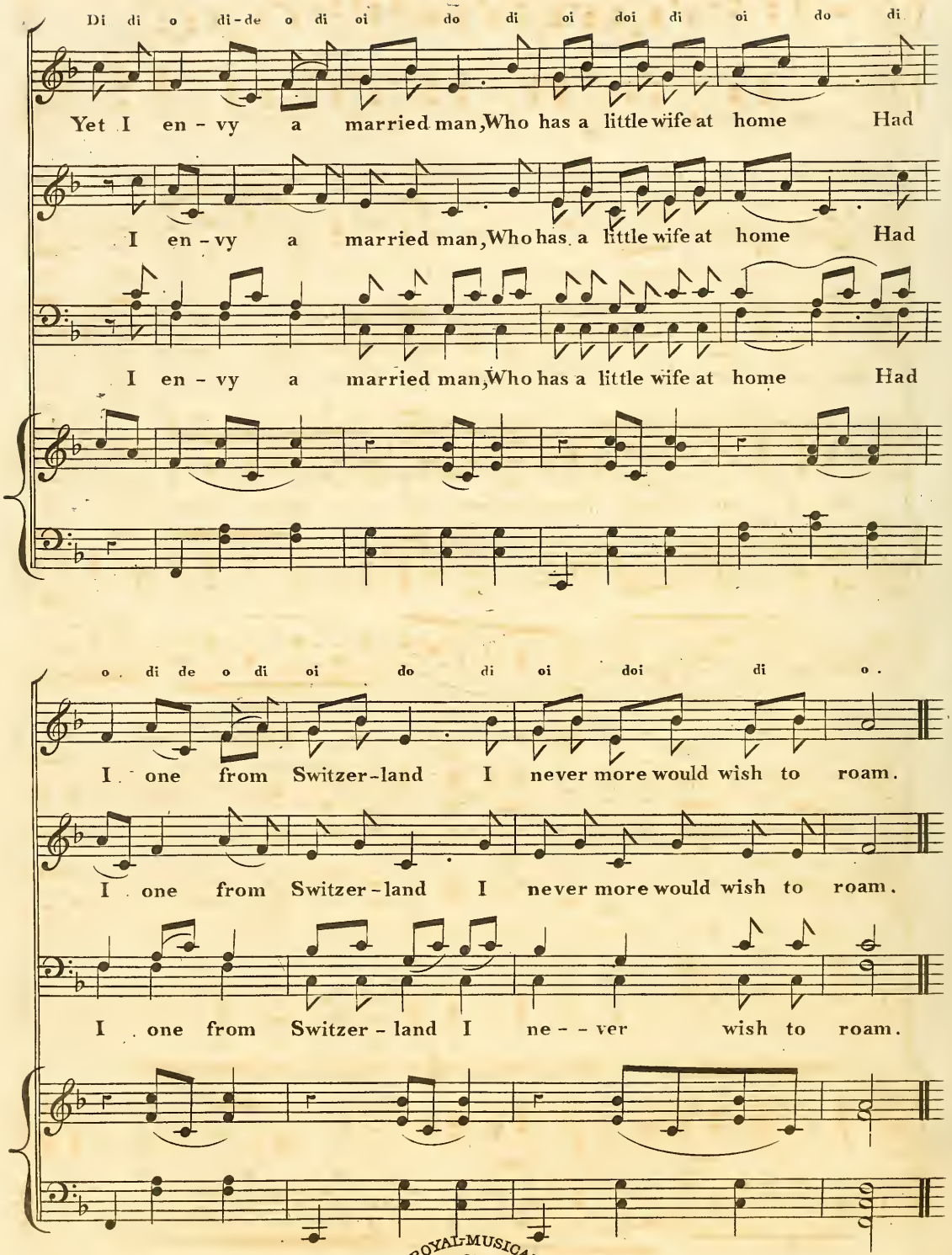

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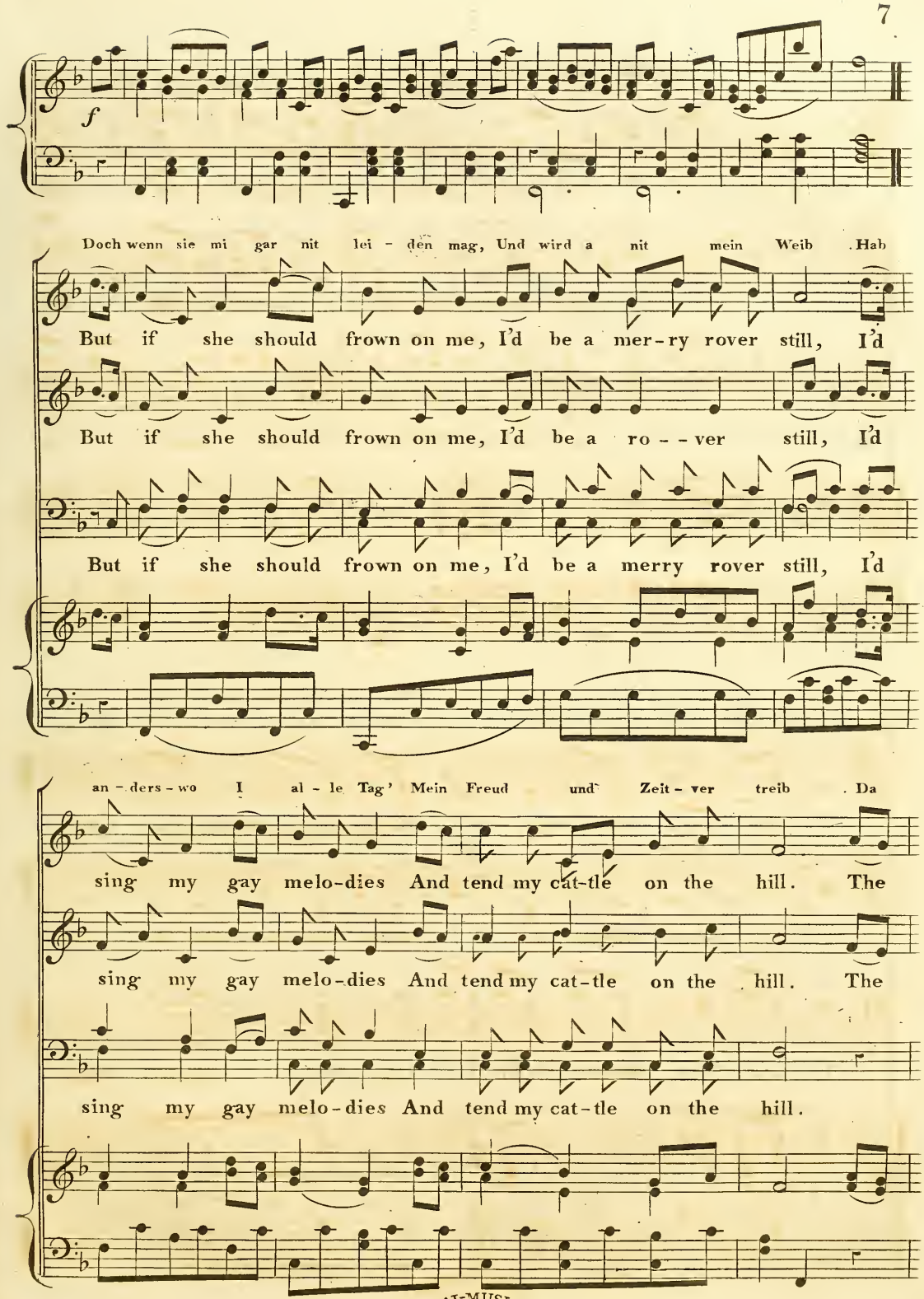

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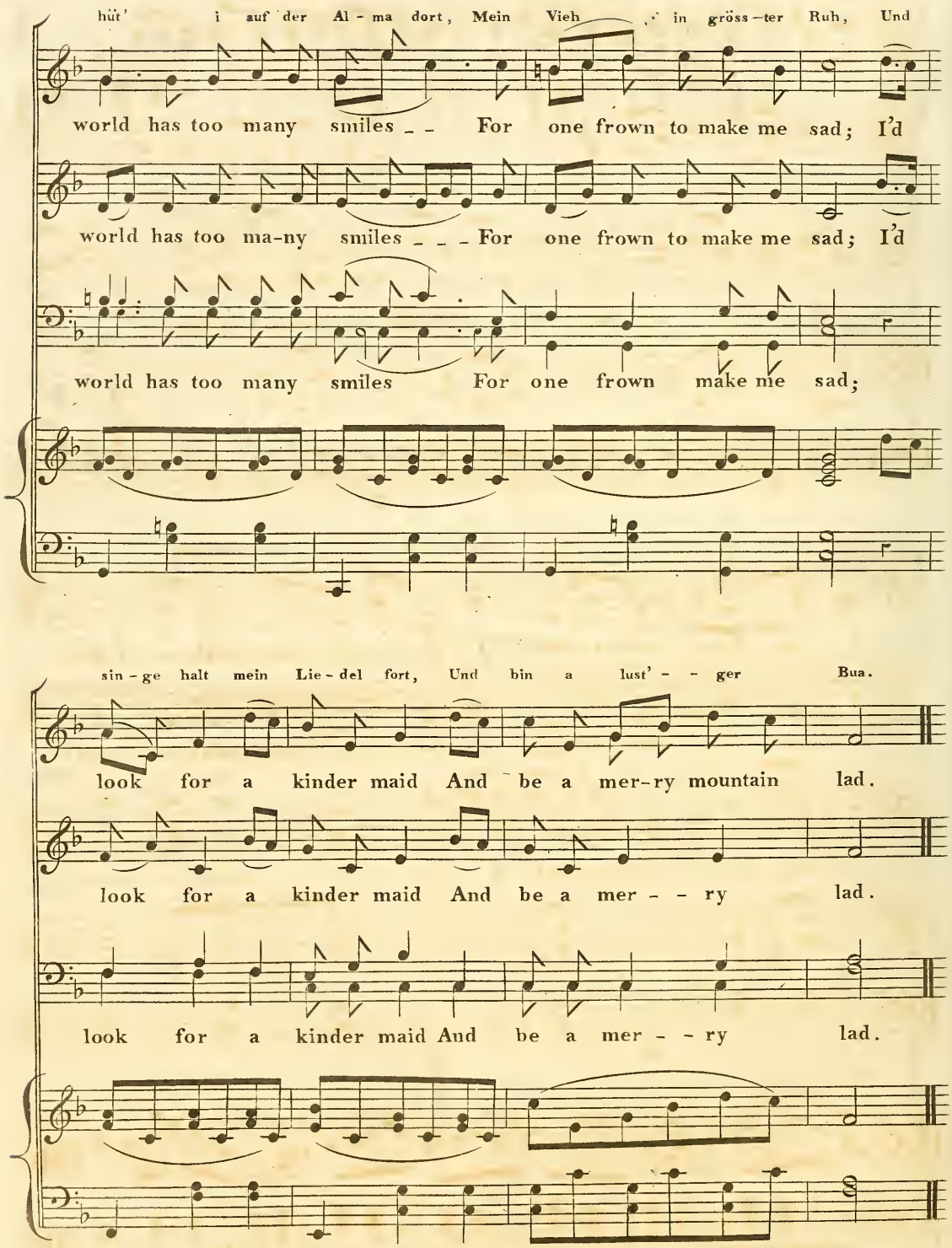

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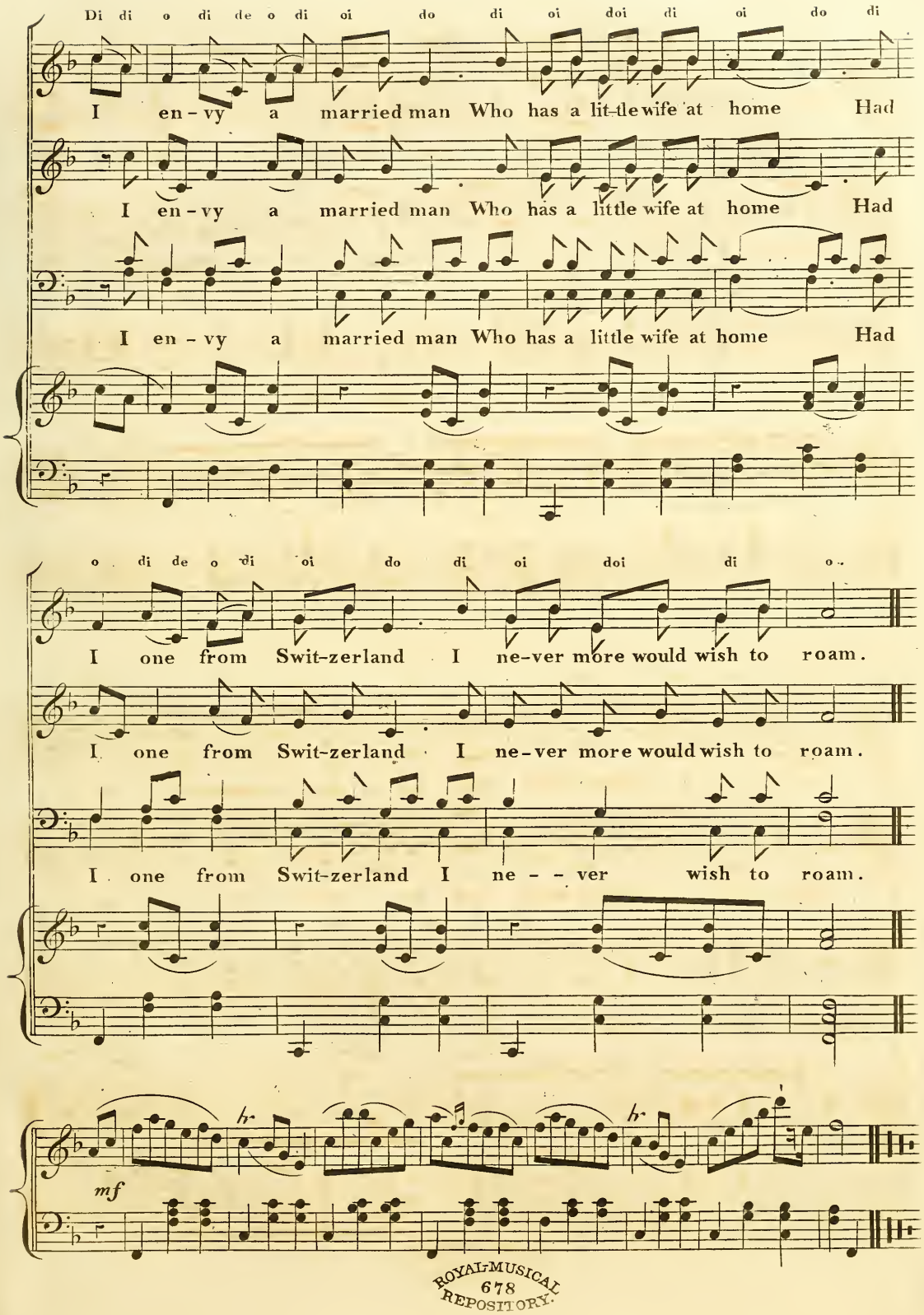

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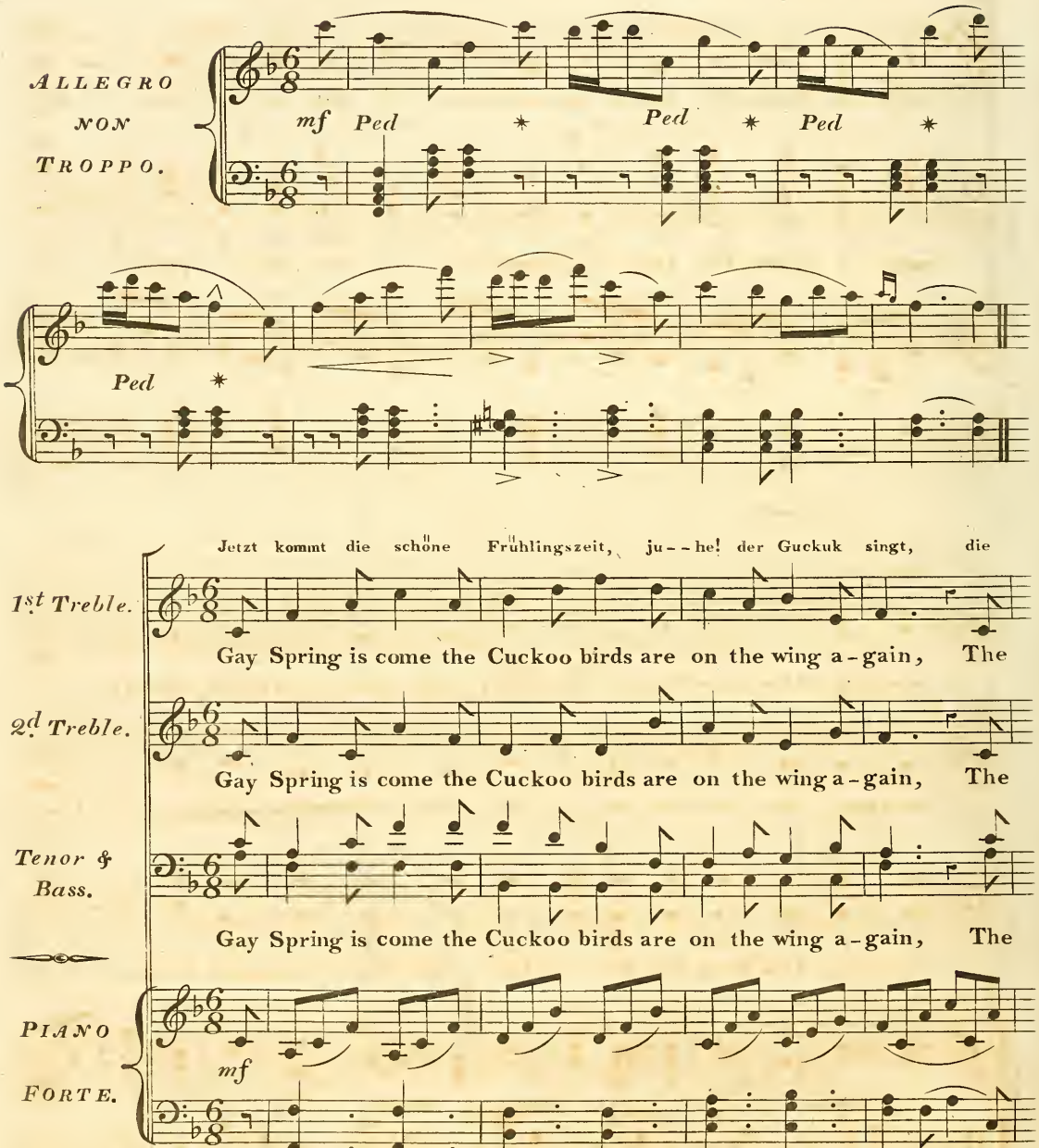
THE ALPINE SPRING.

DIE ALPENLUST.

No 2.



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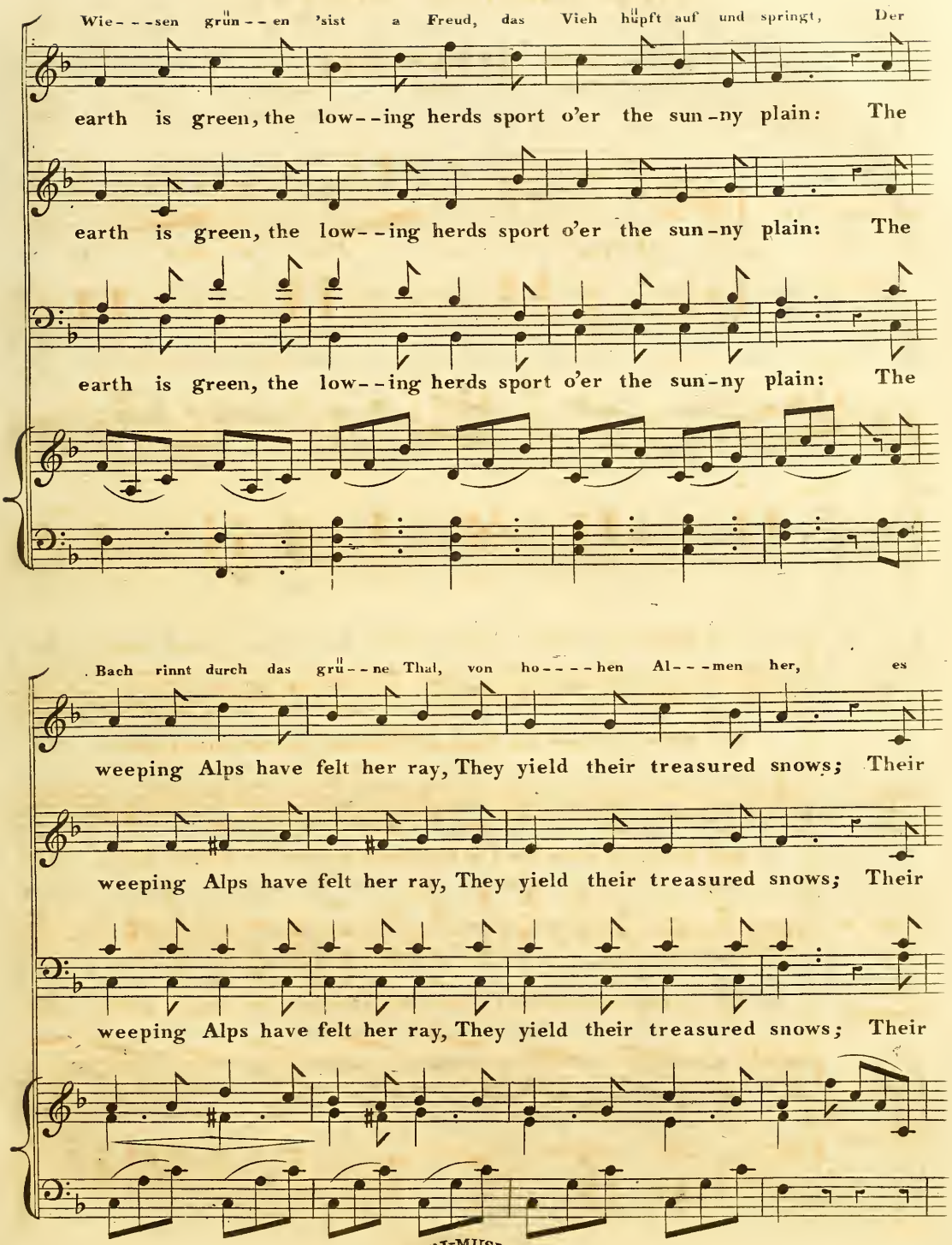

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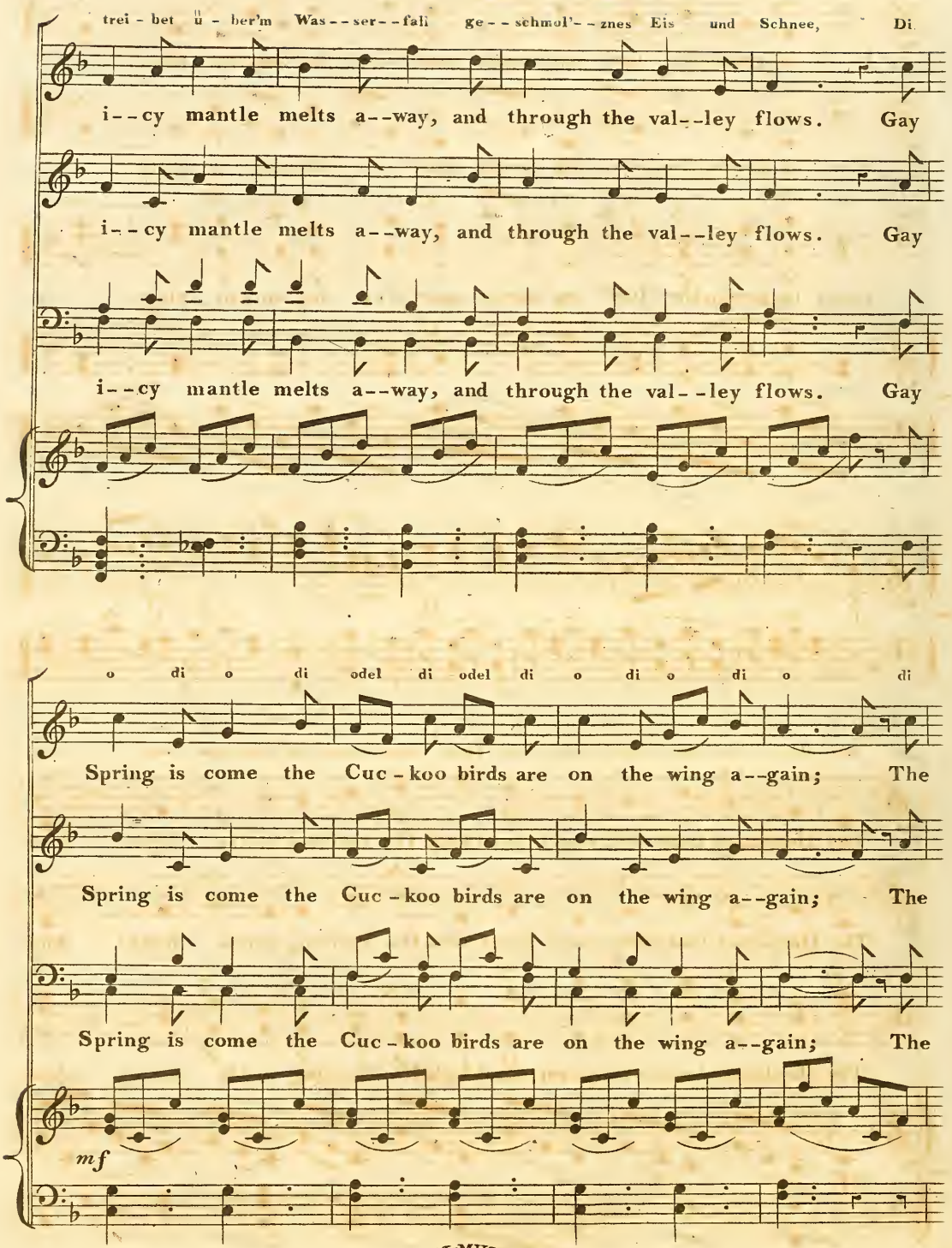

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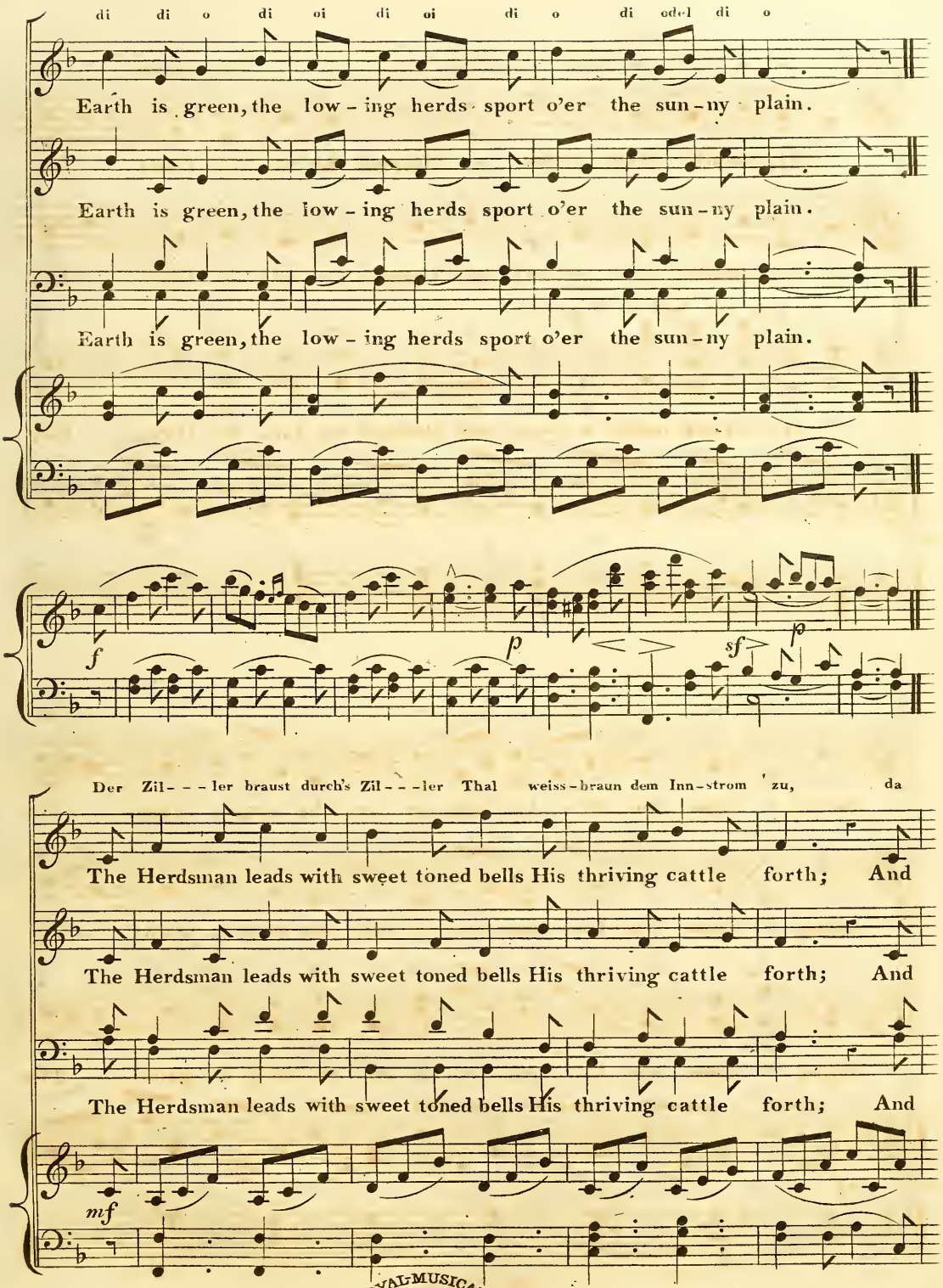

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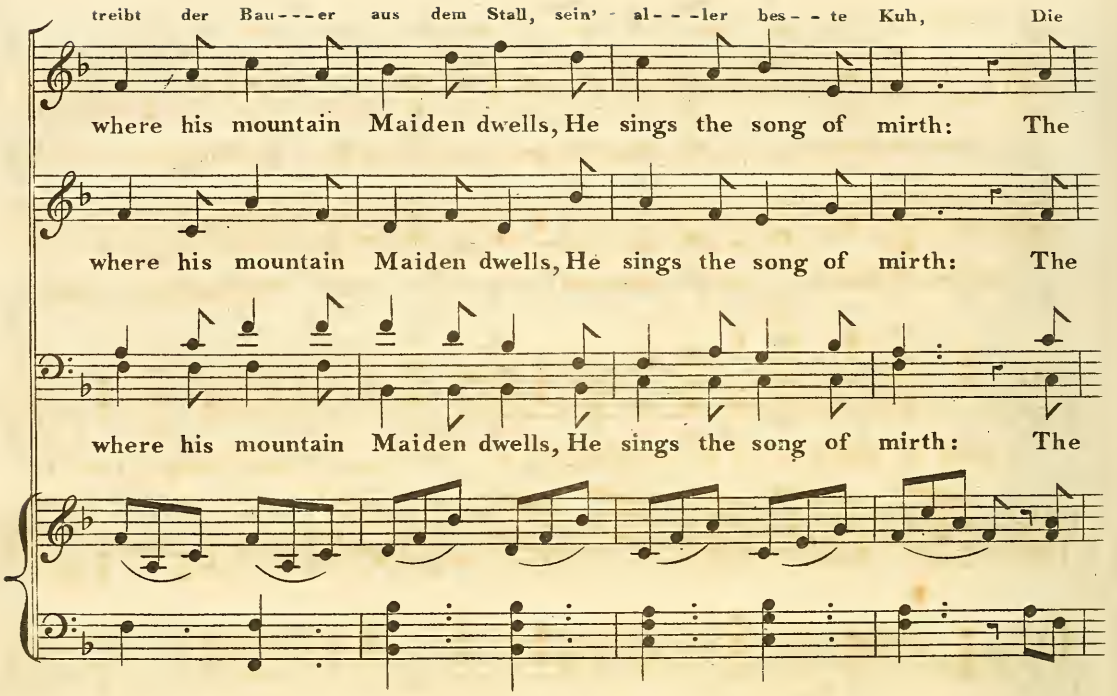

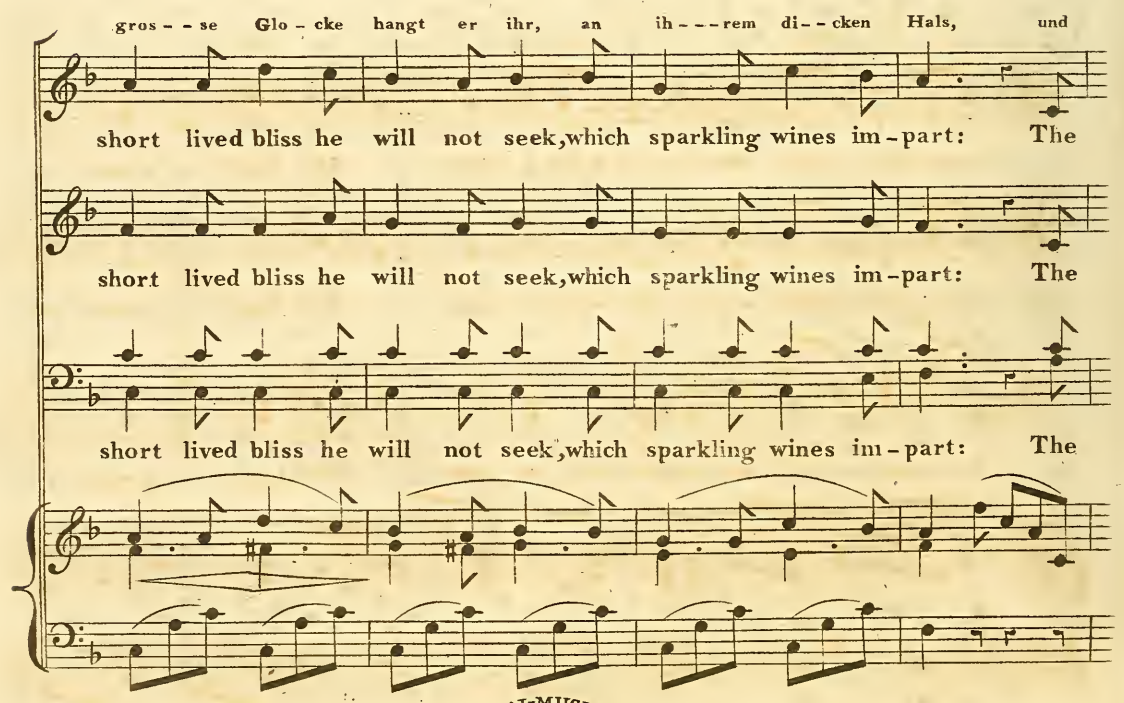

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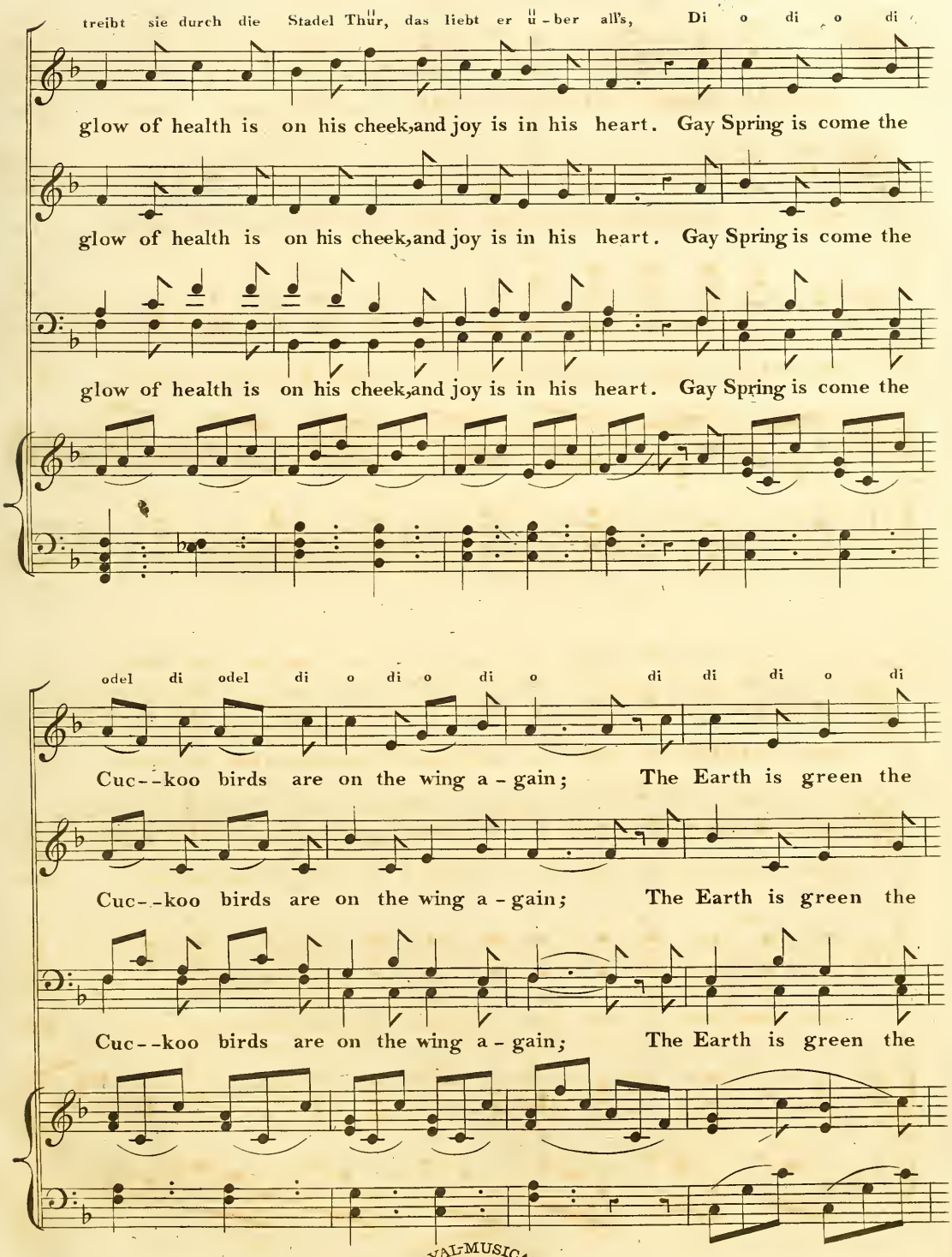

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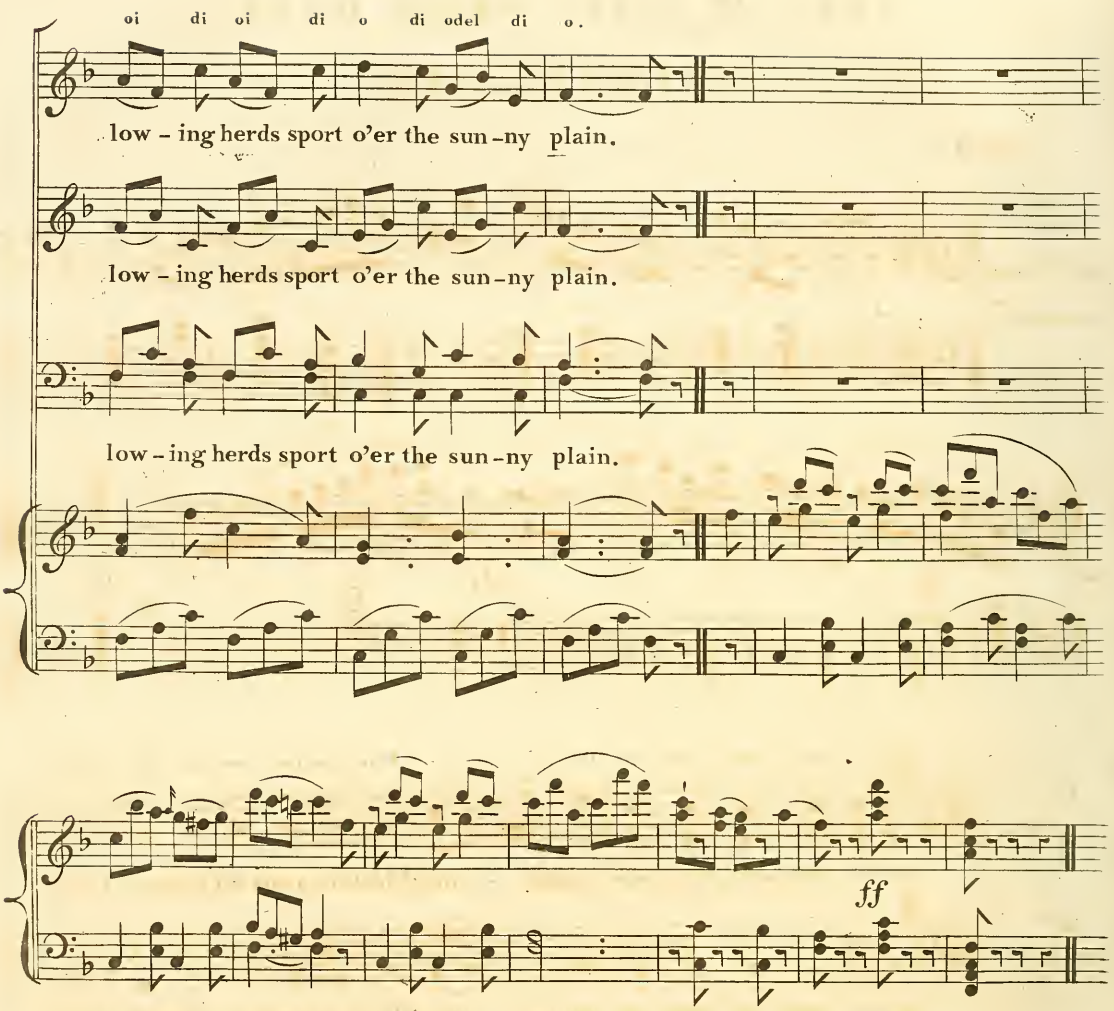


—3—

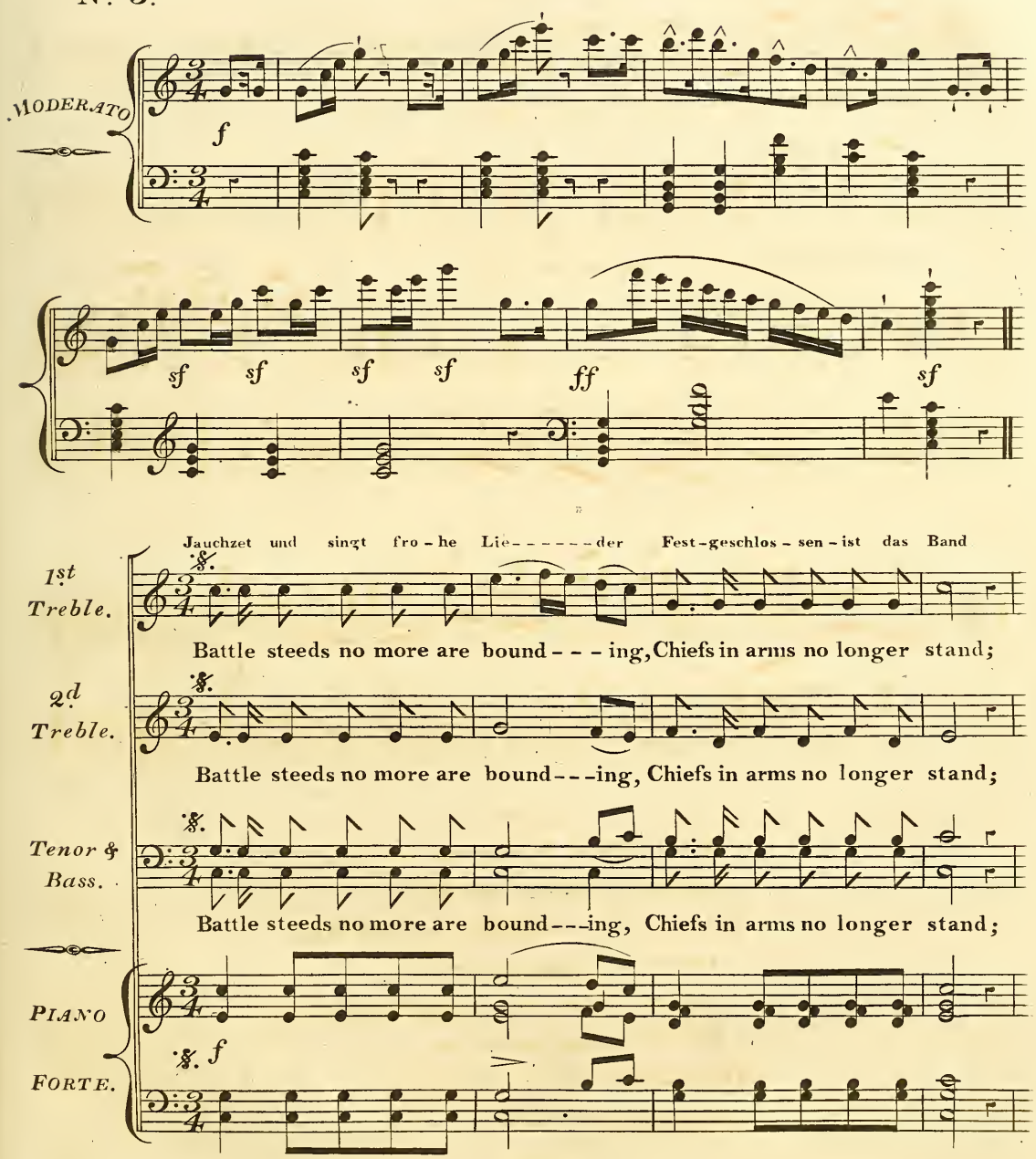
Bey frischem Wasser auf der Höh,
Bey Butter Milch und Kaas,
Da bleibt man frisch als wie ein Reh,
Die Arbeit geht wie Spass,
Die Sendrinn stimmt zum frohen Sang,
Den Kuhreihn jodelnd an,
Die Vöglein in den Laubengang
Erfreuen sich daran.

ROYAL MUSICAL 678 REPOSITORY.

FREE IS THIS DEAR LAND.

FREYHEITS-LIED.

No 3.



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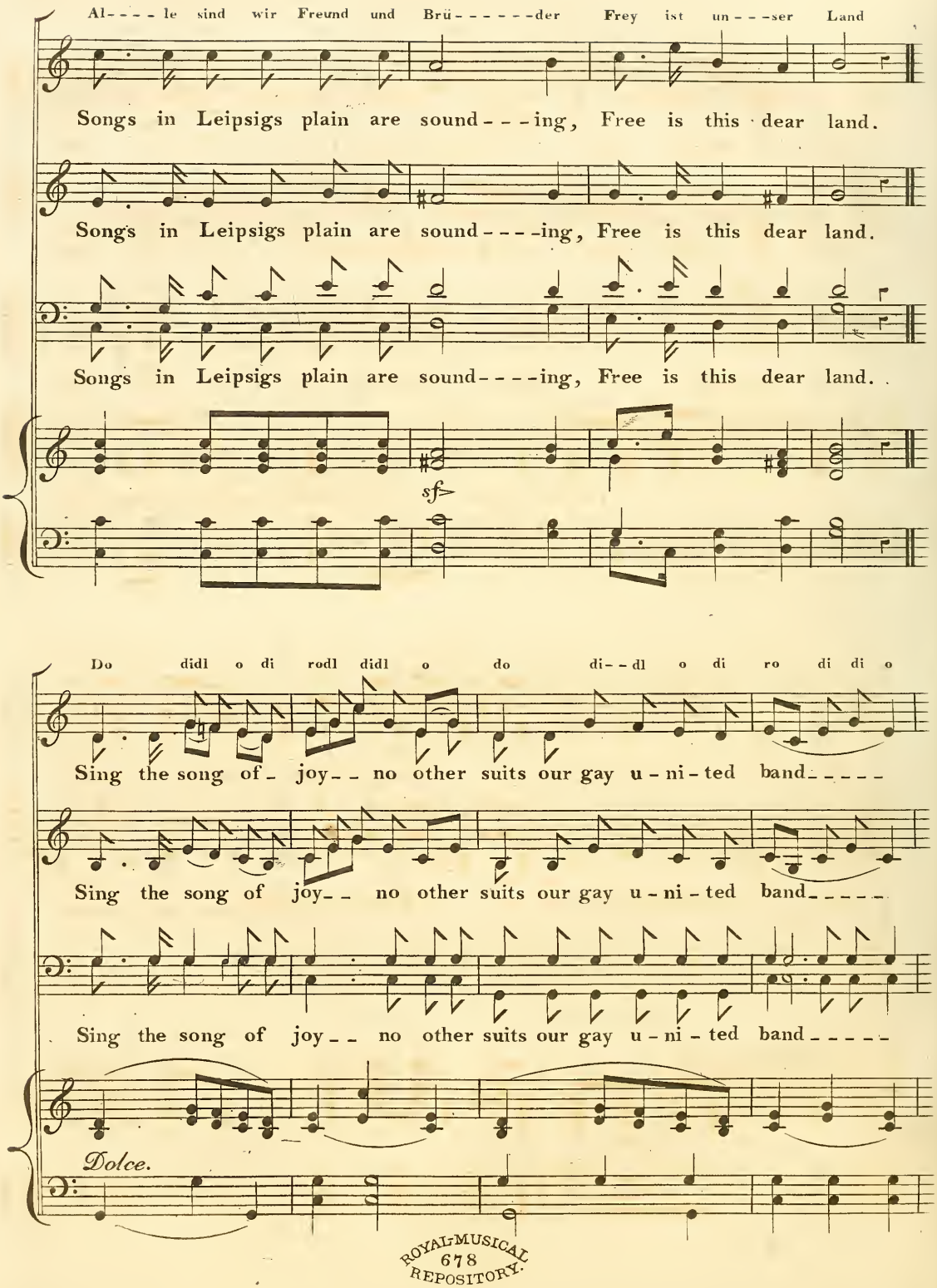

ROYAL MUSICAL
678
REPOSITORY.

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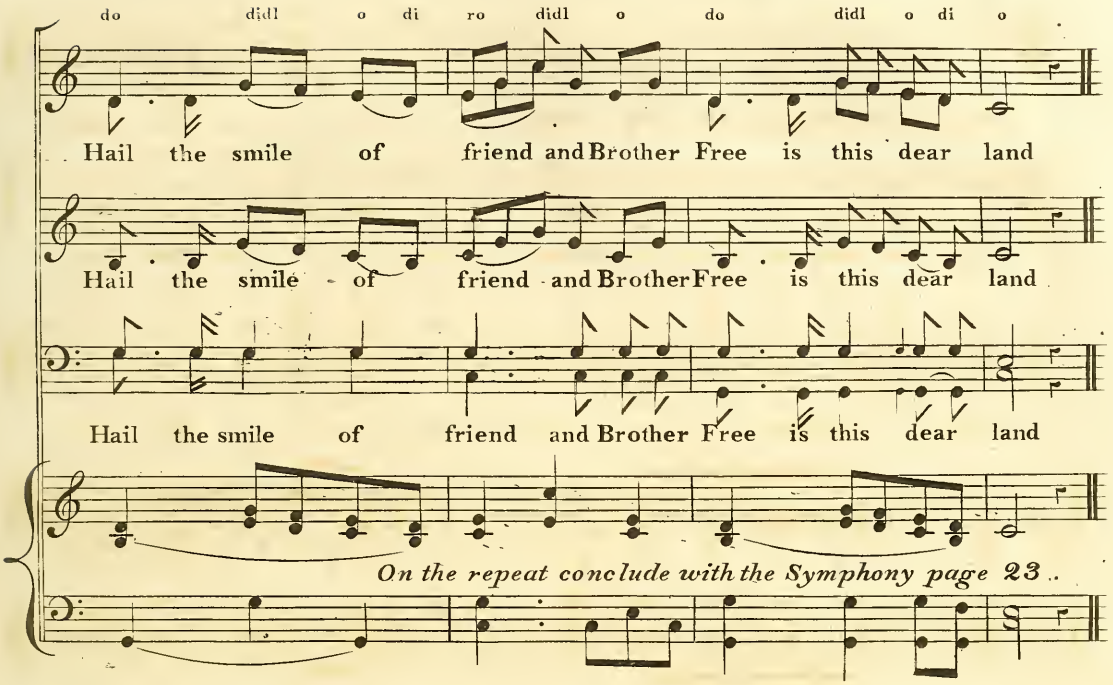

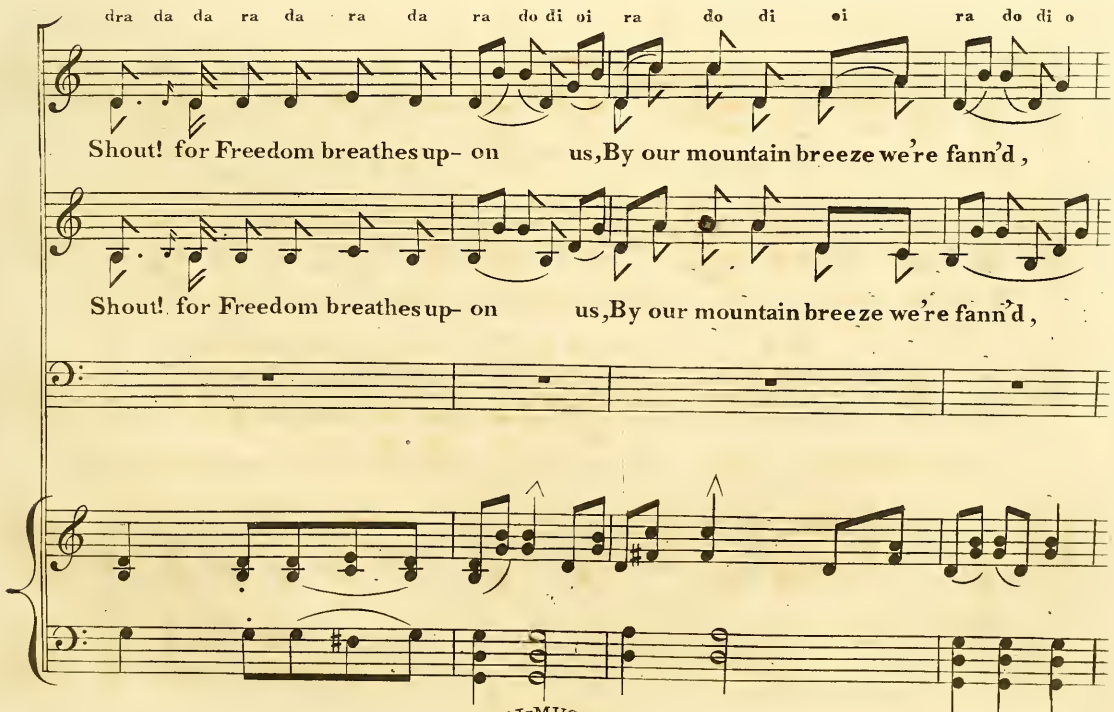

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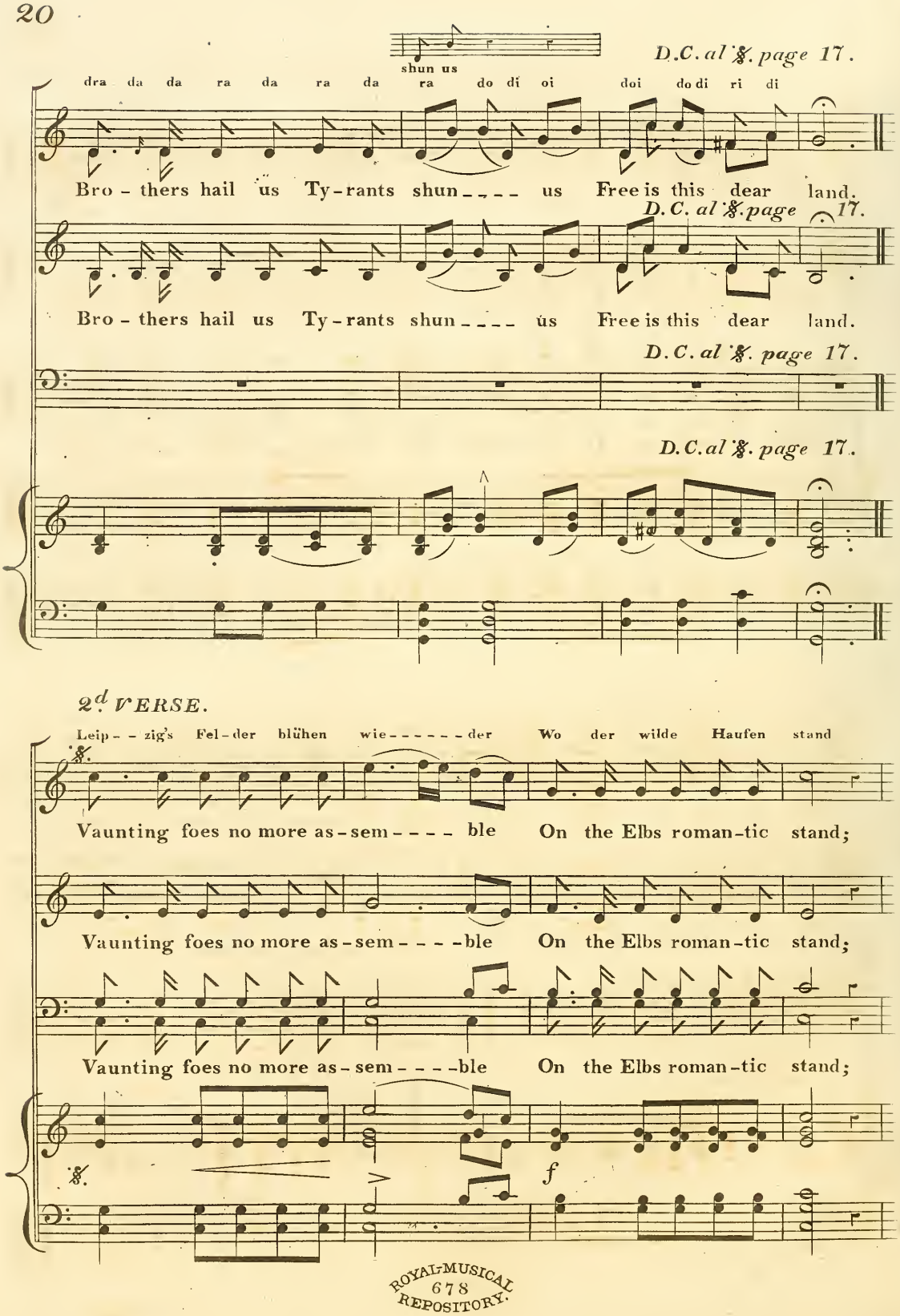

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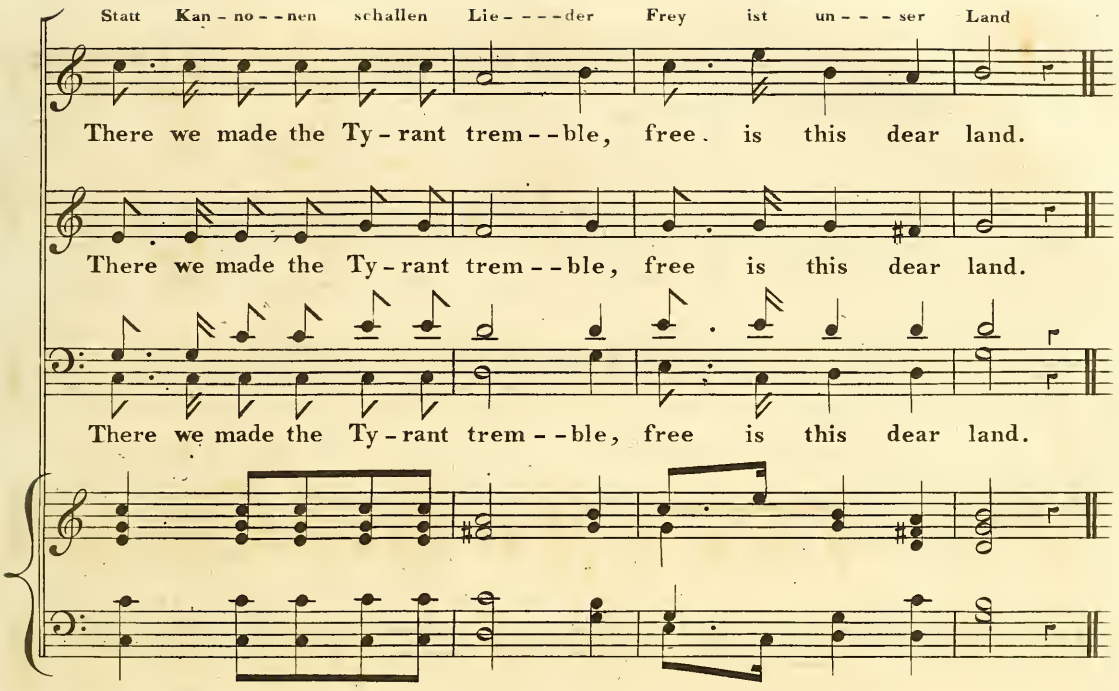

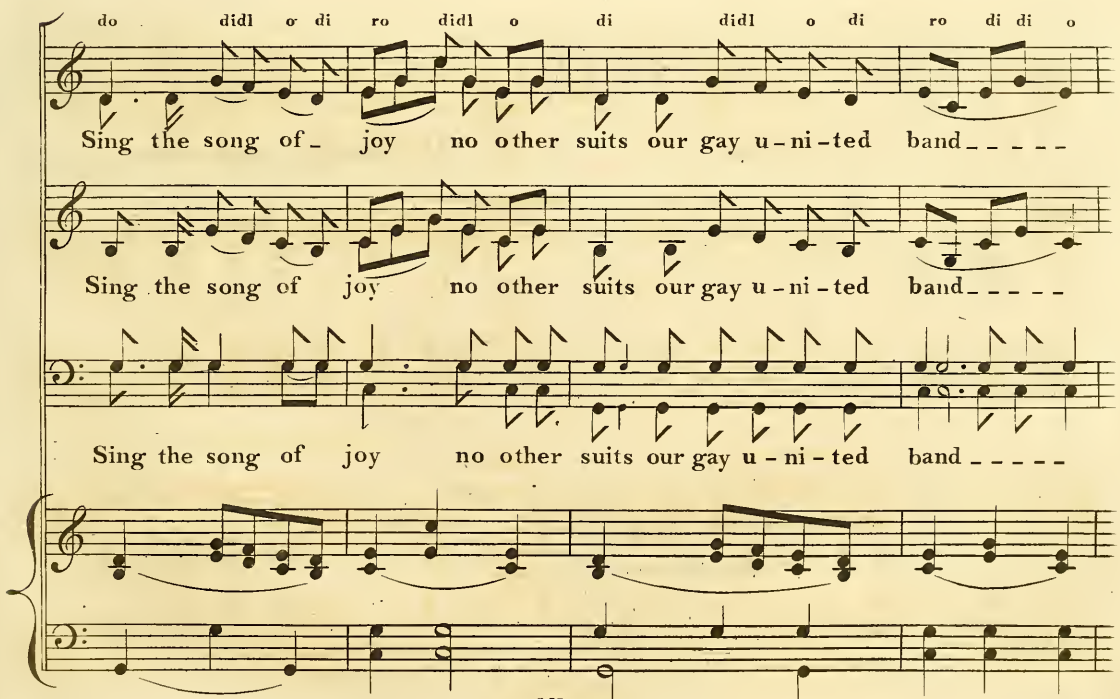

ROYAL MUSICAL
678
REPOSITORY.

On the repeat conclude with the Symphony page 23.

do didl o di ro di - dl o di didl o di o

Hail the smile of Friend and Brother, Free is this dear land.

Hail the smile of Friend and Brother, Free is this dear land.

Hail the smile of Friend and Brother, Free is this dear land.

On the repeat conclude with the Symphony page 23.

feather, hand

dra da da ra da ra da ra do di si ra do di oi ra do di o

Hence with hostile helm and fea - - - - ther, Give and grasp the Friendly hand - - - -

Hence with hostile helm and fea - - - - ther, Give and grasp the Friendly hand - - - - - -

p

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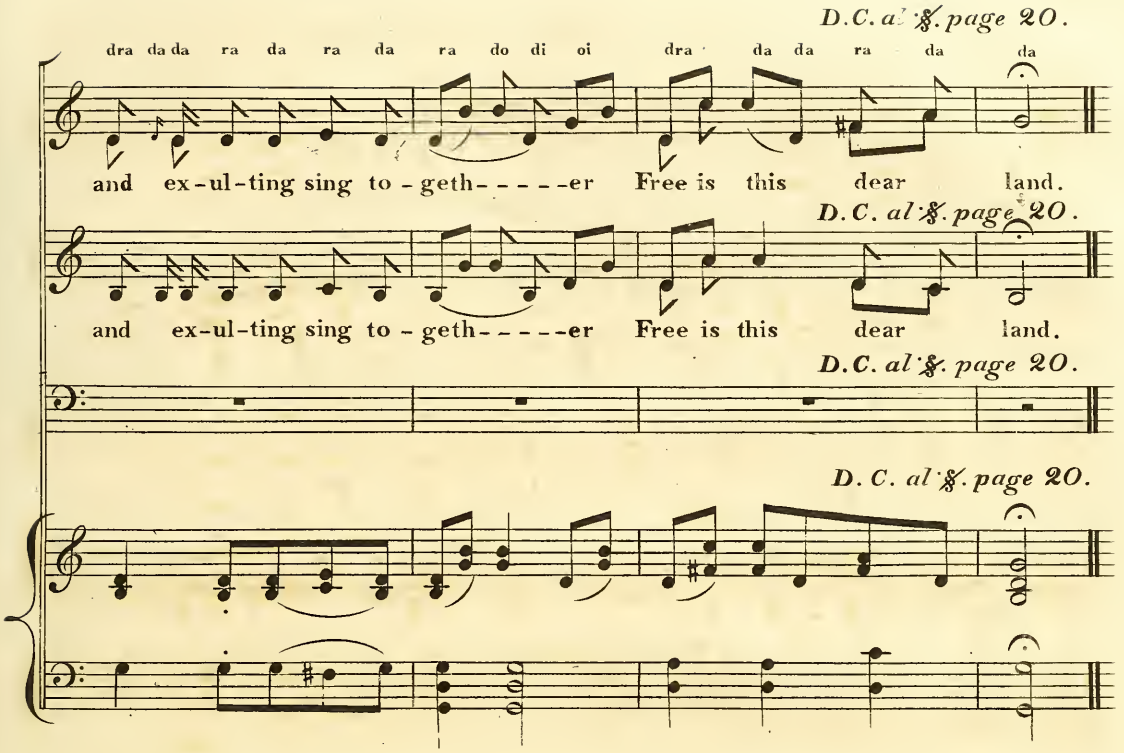
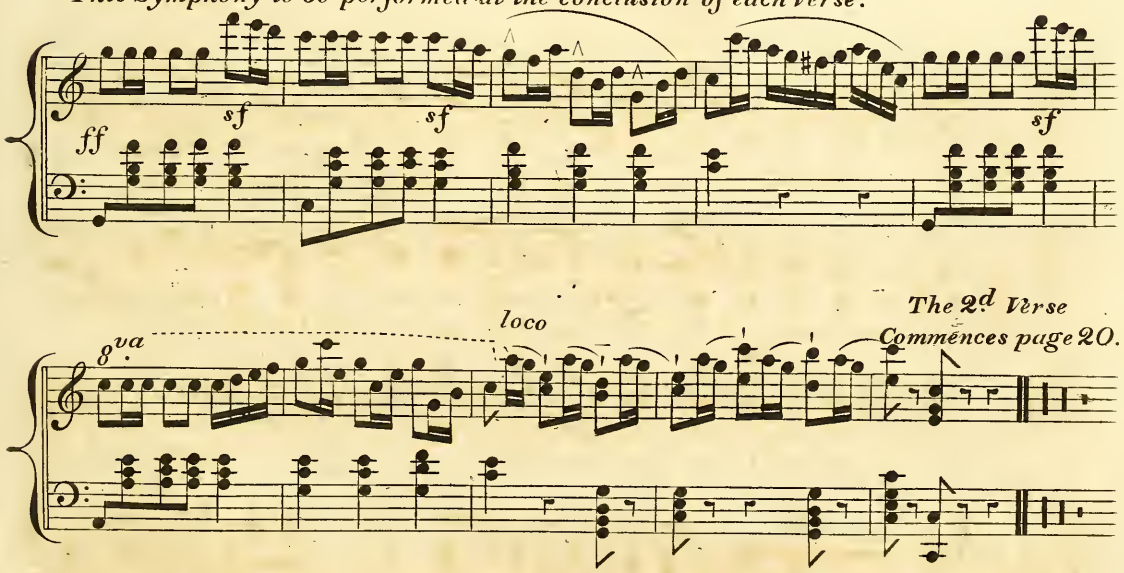


This Symphony to be performed at the conclusion of each Verse.



3

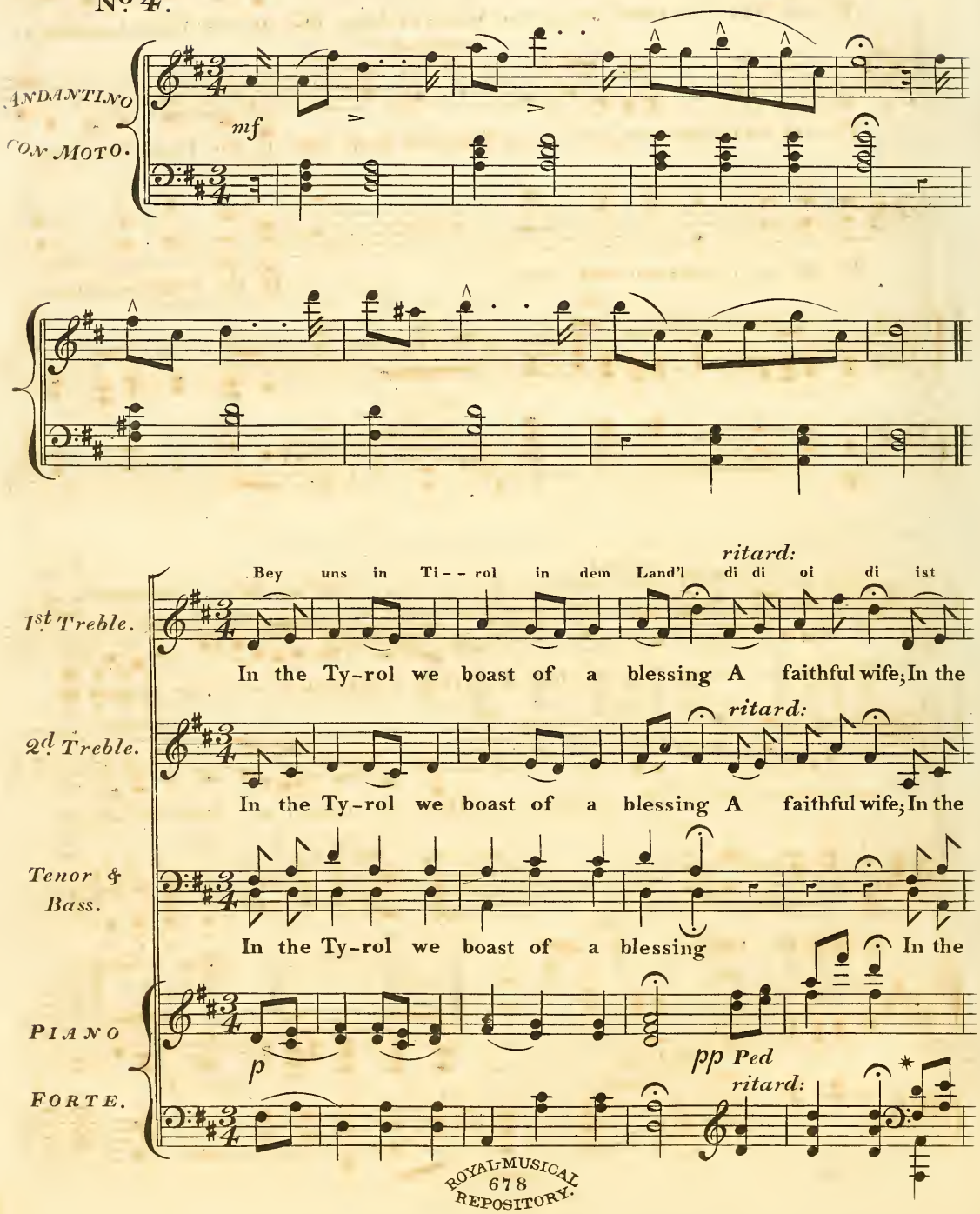
Lang zurück sind sehon die Krieger
Und es giebt die treue Hand
Gern die Jungfrau einem Sieger
Frey ist unser Land
Do didl o di ro didl o
Dra da da ra da da ra do di oi.

ROYAL MUSICAL
678
REPOSITORY.

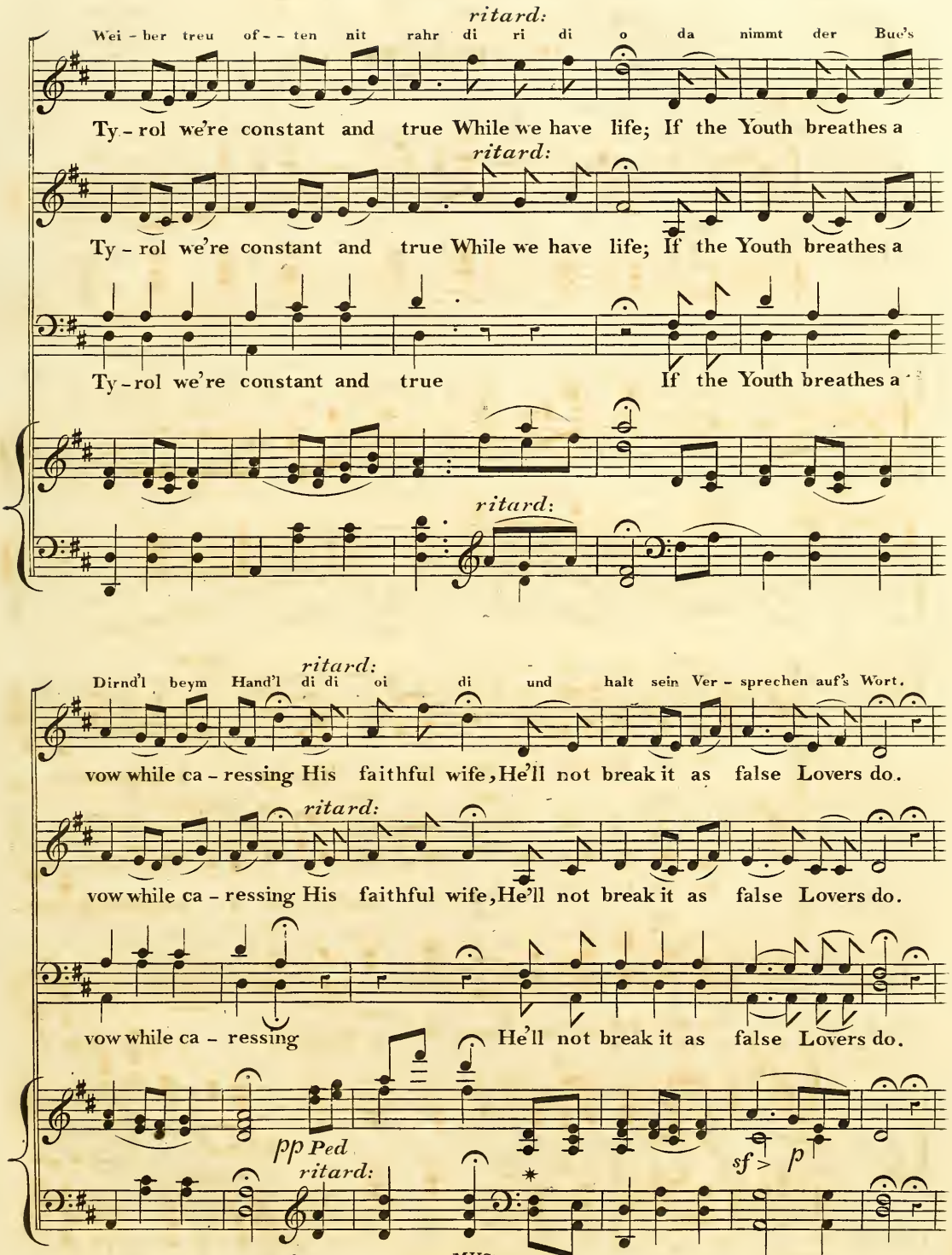
A FAITHFUL WIFE.

WEIBERTREUE.

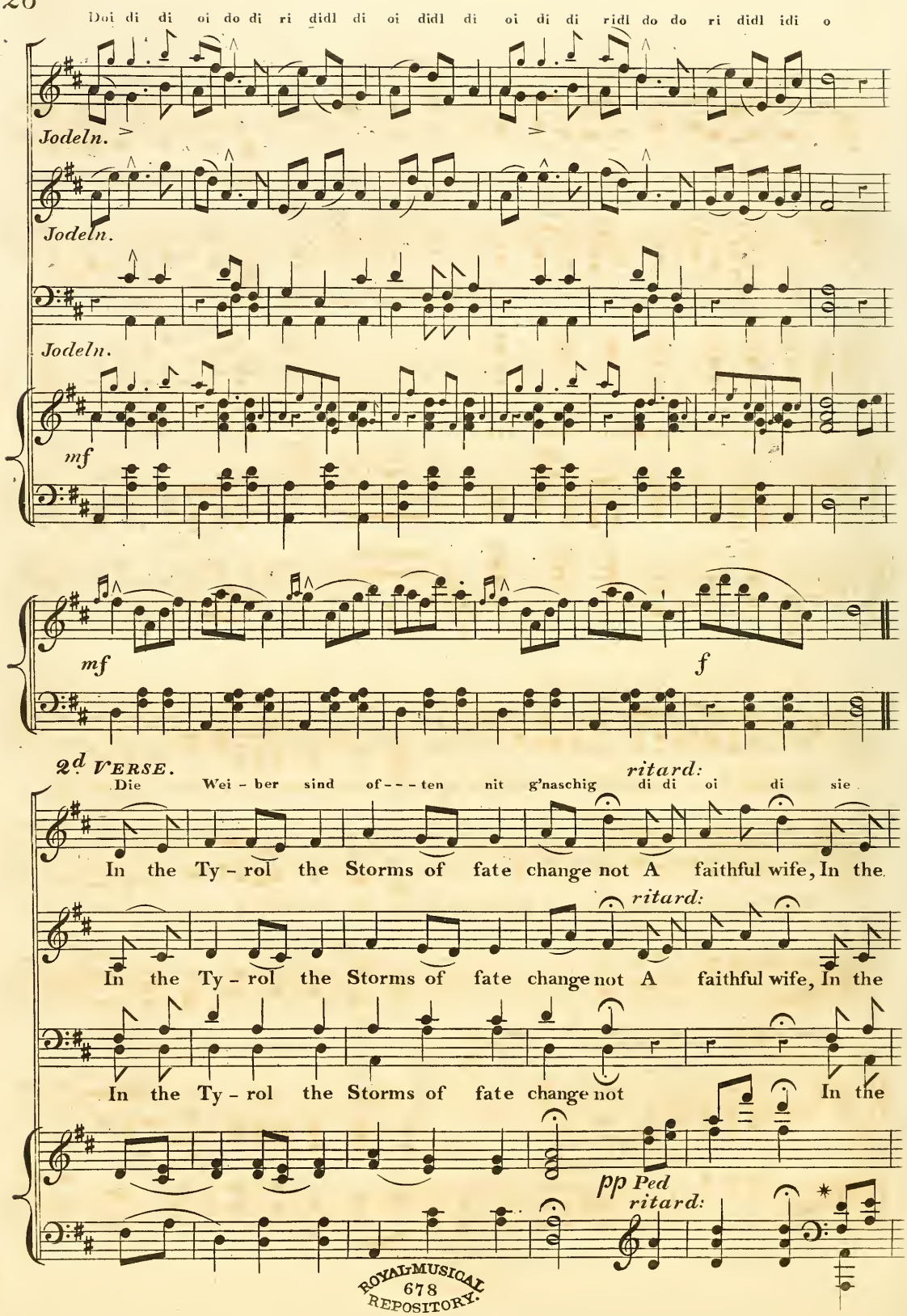
No. 4.



ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY.



ROYAL MUSICAL
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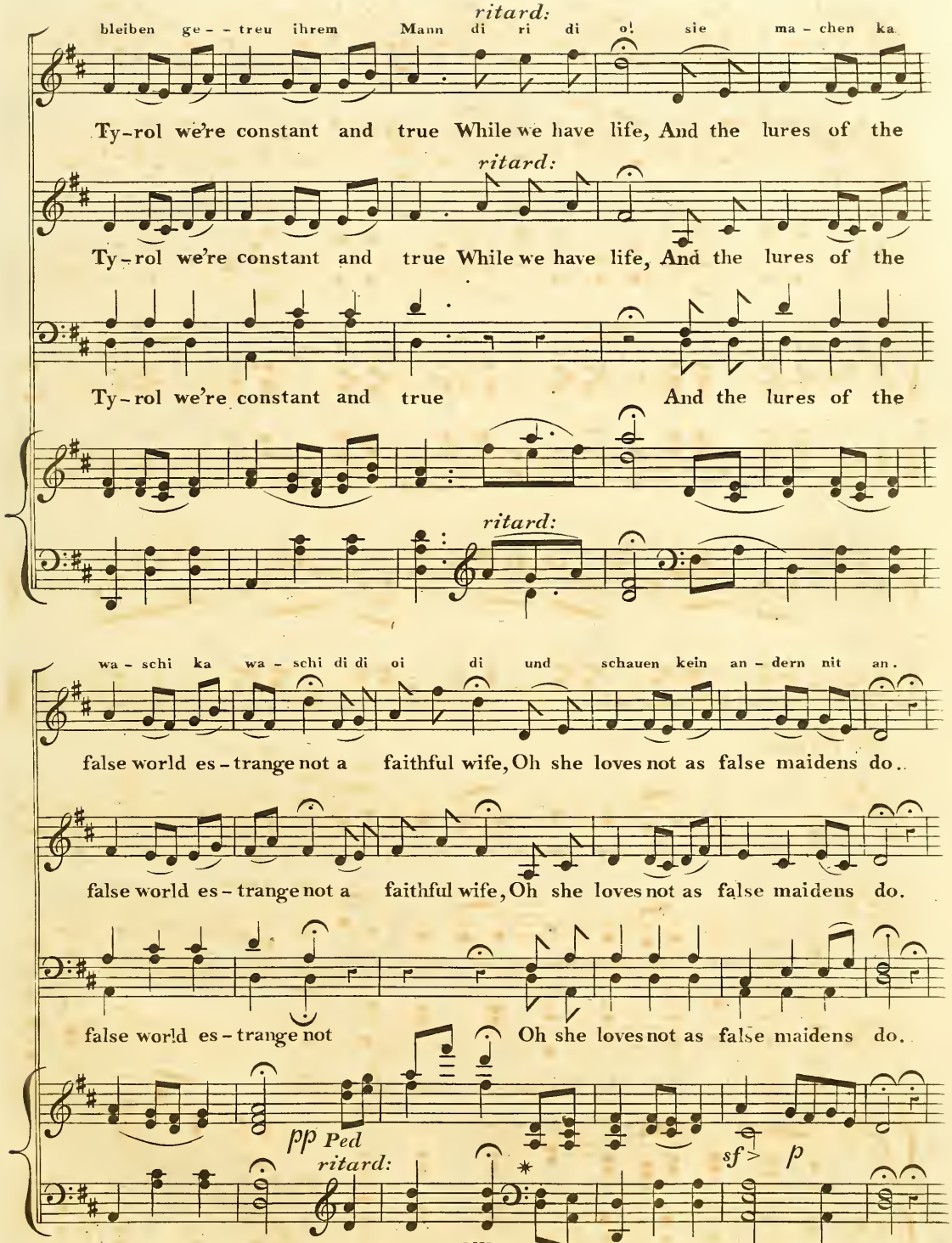
REPOSITORY.



ROYAL MUSICAL
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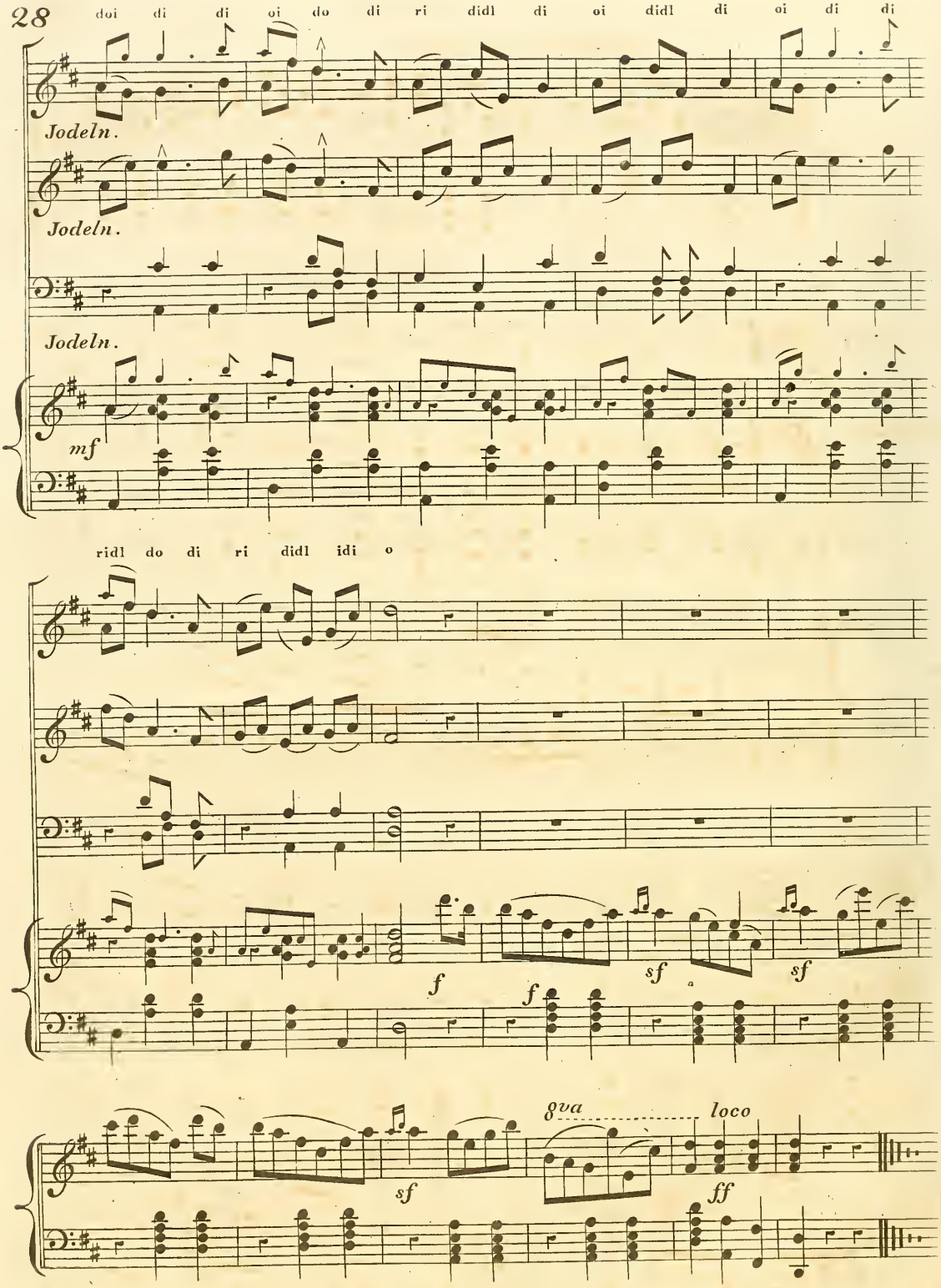
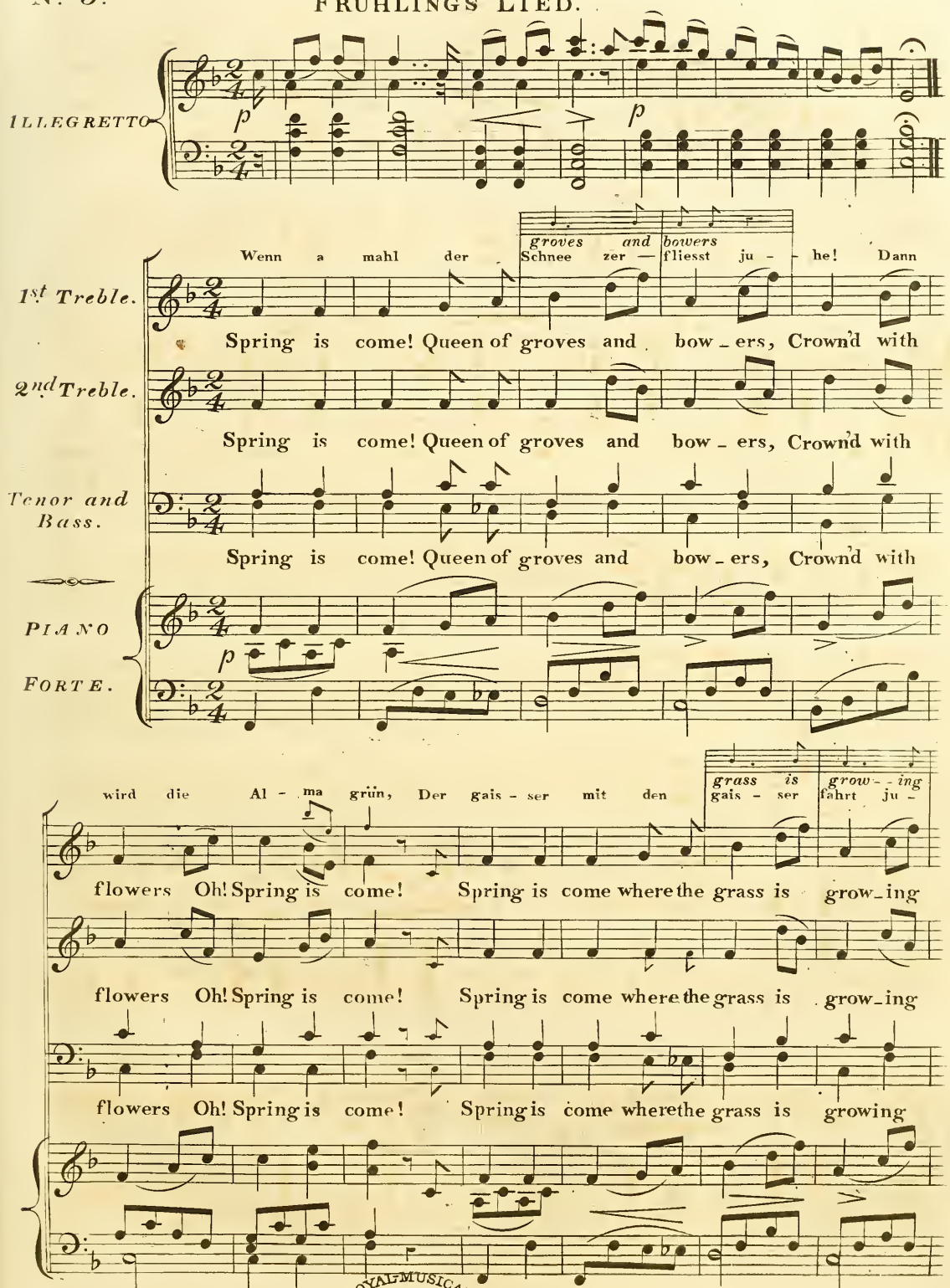
REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY.

No. 5.

FRÜHLING'S LIED.



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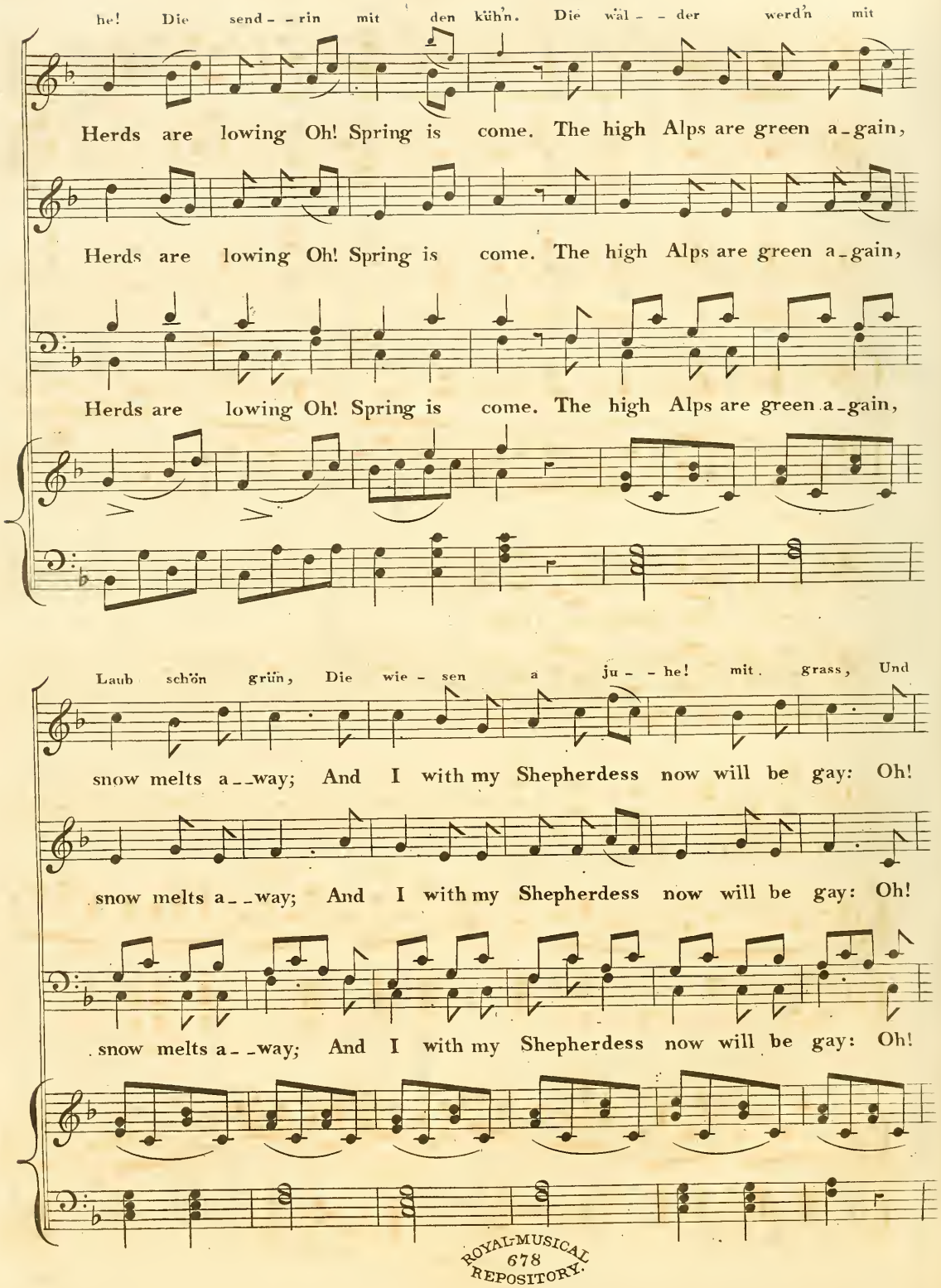
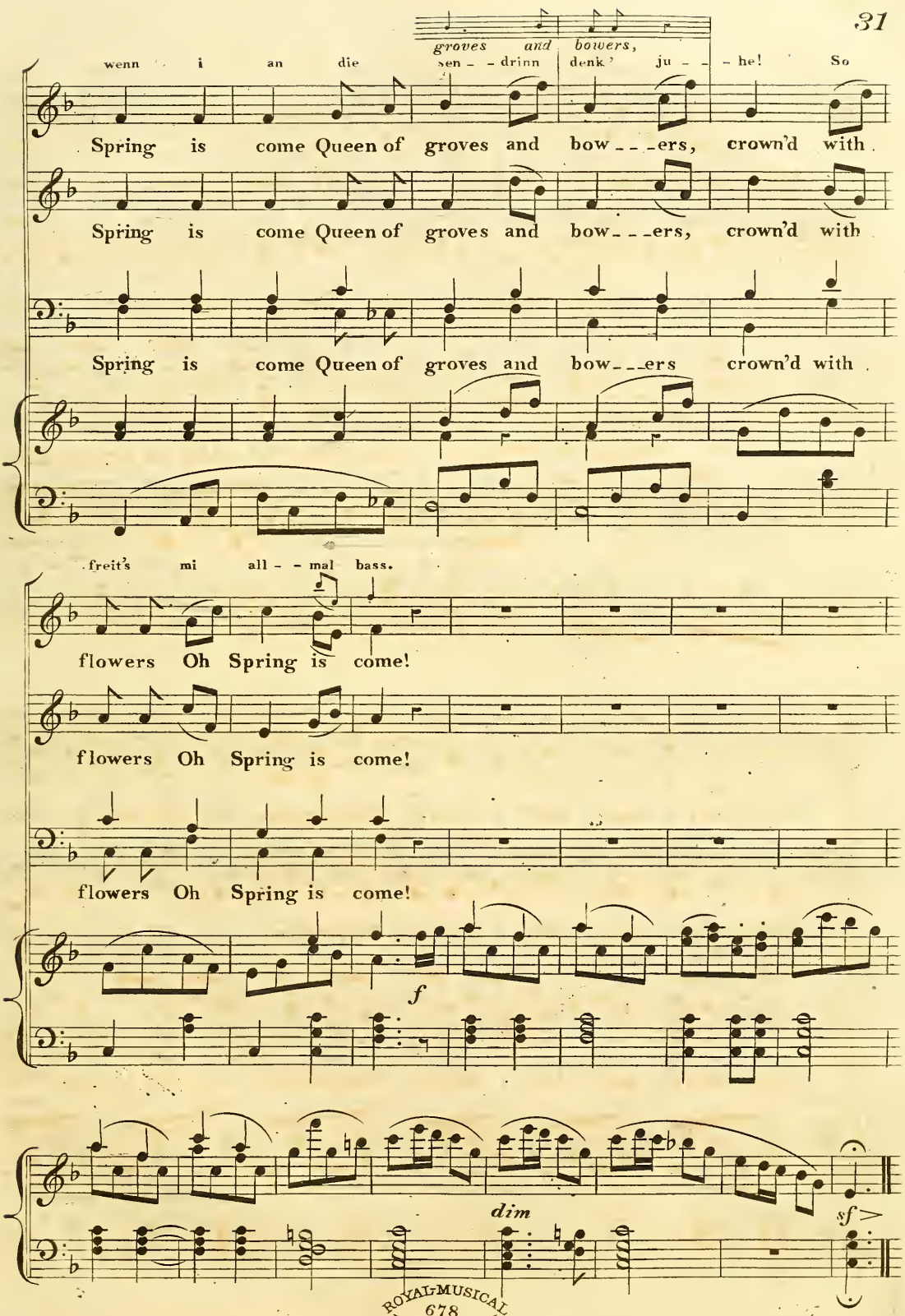
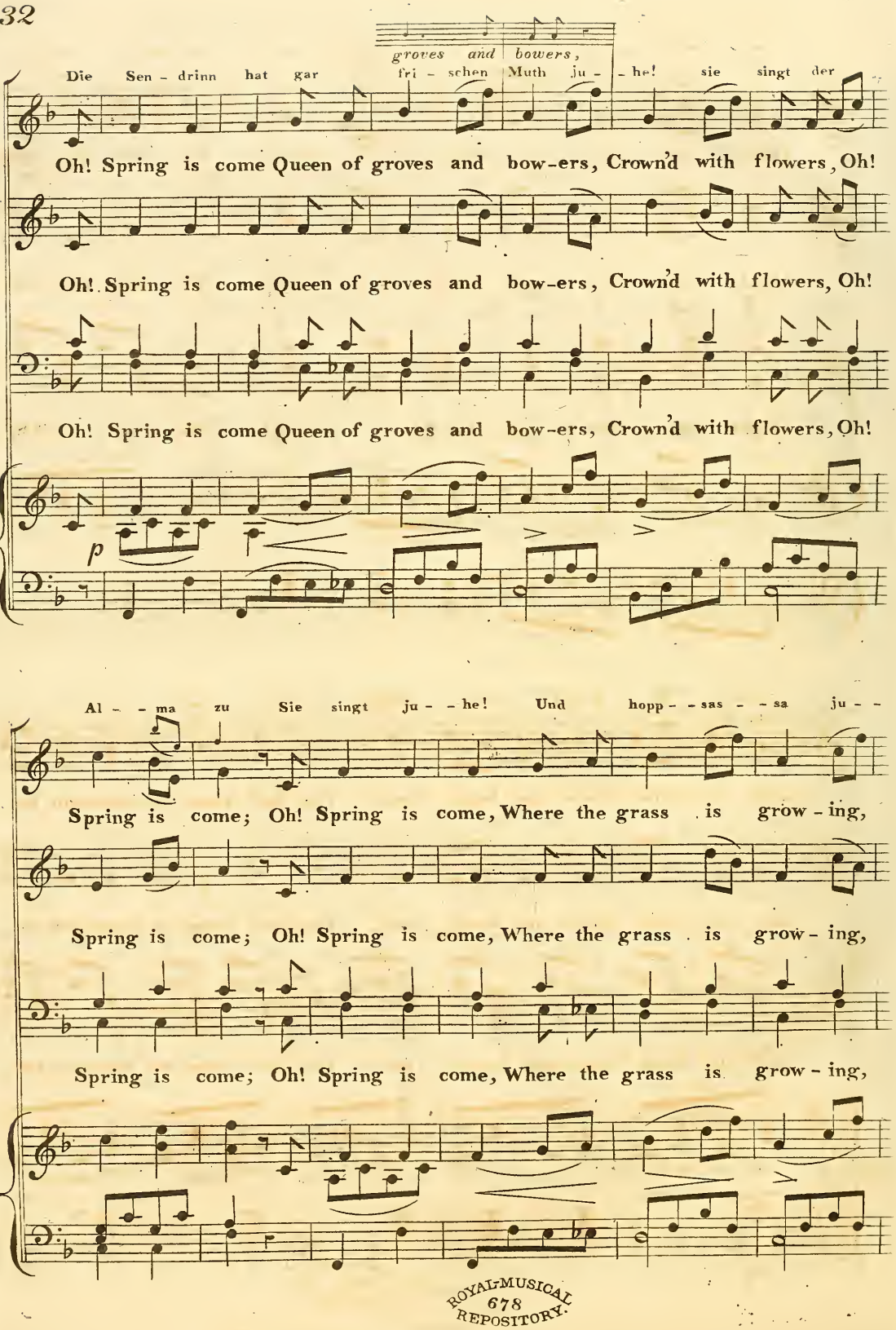


ROYAL MUSICAL
678
REPOSITORY.


groves and bowers,
wenn i an die sen - - drinn denk' ju - - - he! So
Spring is come Queen of groves and bow - - - ers, crown'd with
Spring is come Queen of groves and bow - - - ers, crown'd with
Spring is come Queen of groves and bow - - - ers crown'd with
freit's mi all - - mal bass.
flowers Oh Spring is come!
flowers Oh Spring is come!
flowers Oh Spring is come!
f
dim
sf
ROYAL MUSICAL
678
REPOSITORY.



ROYAL MUSICAL
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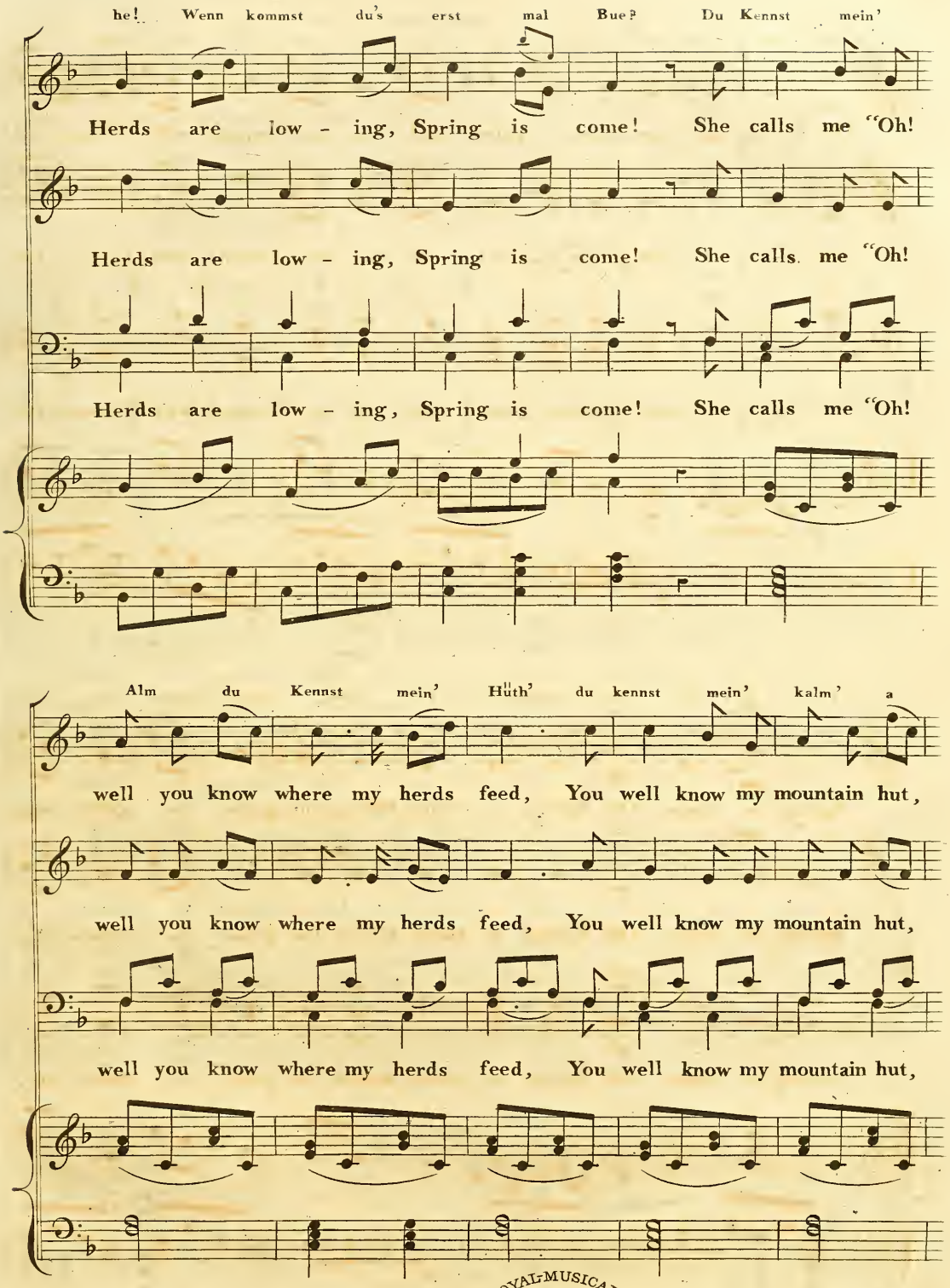

ROYAL MUSICAL
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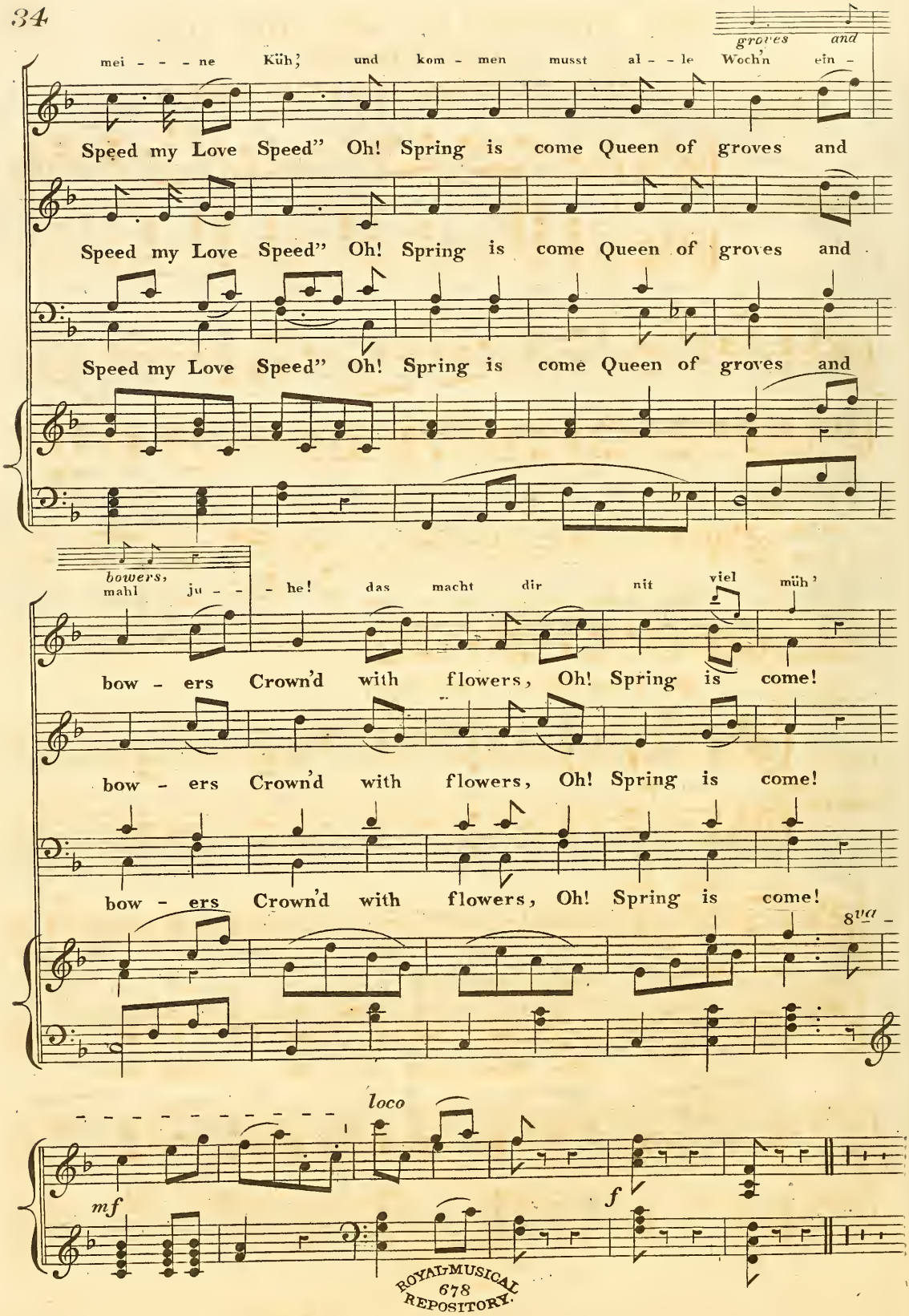
REPOSITORY.



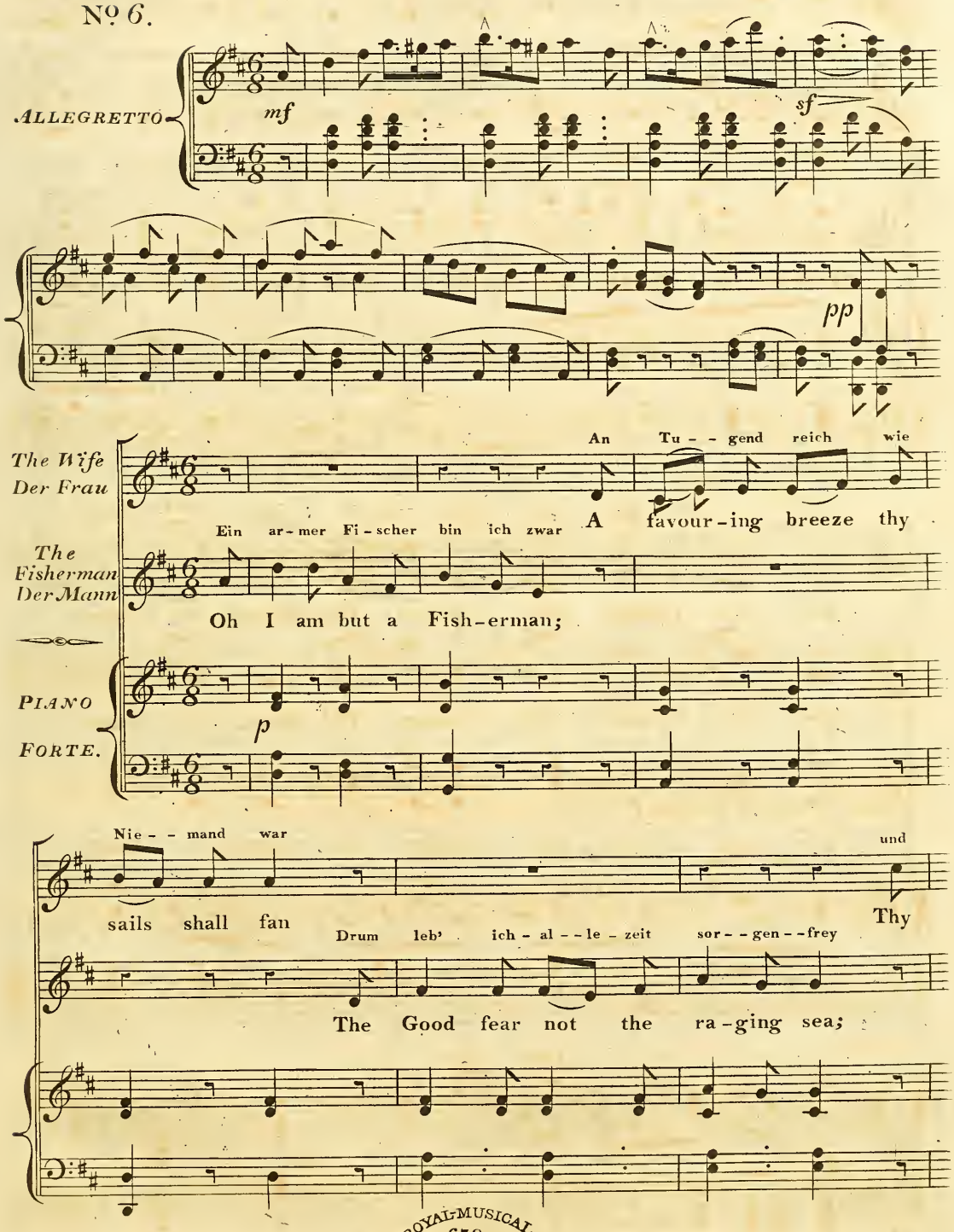
ROYAL MUSICAL
678
REPOSITORY.

THE FISHERMAN AND HIS WIFE.

DUET & CHORUS

DER FISCHER UND SEIN WEIB

No. 6.



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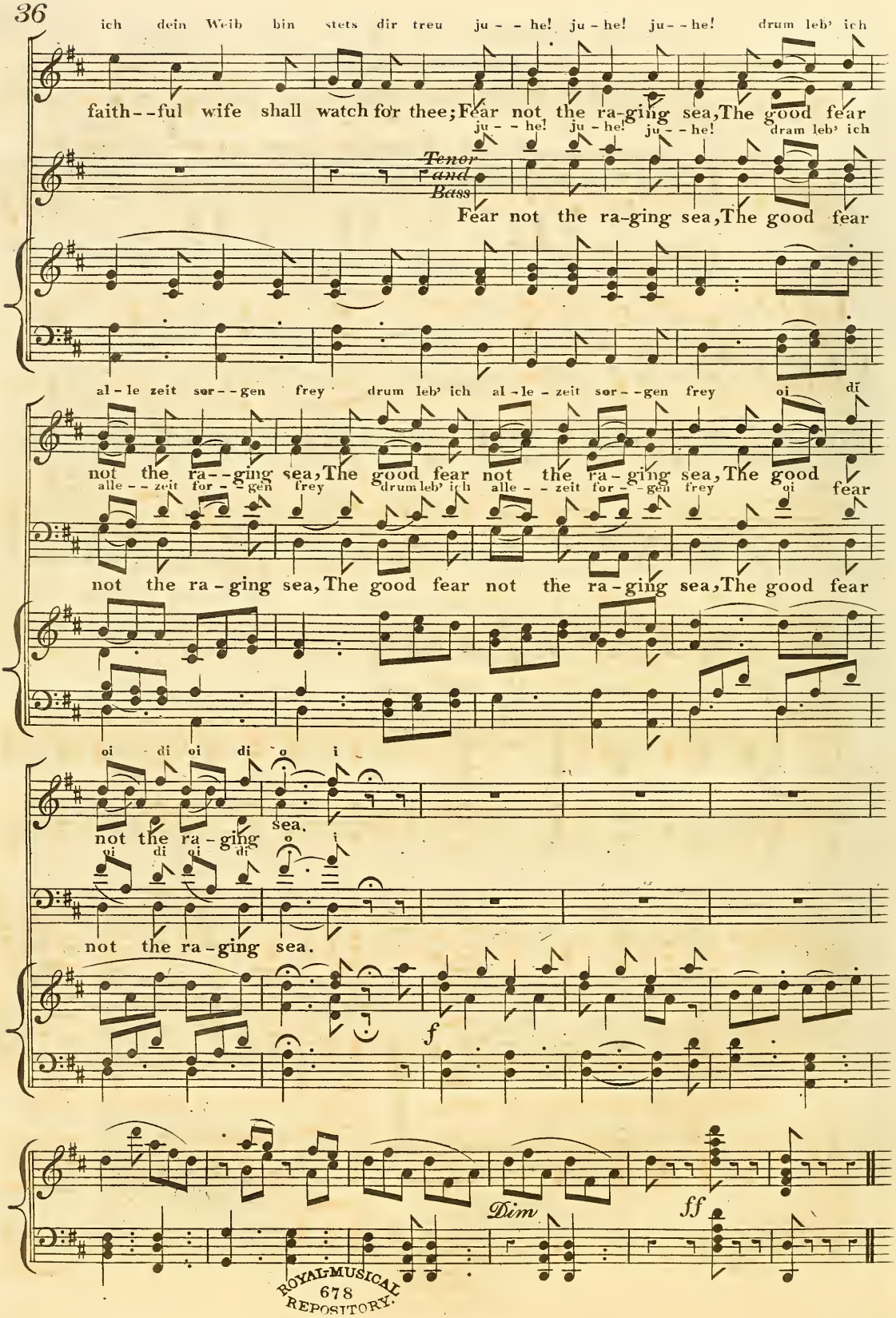

ROYAL MUSICAL
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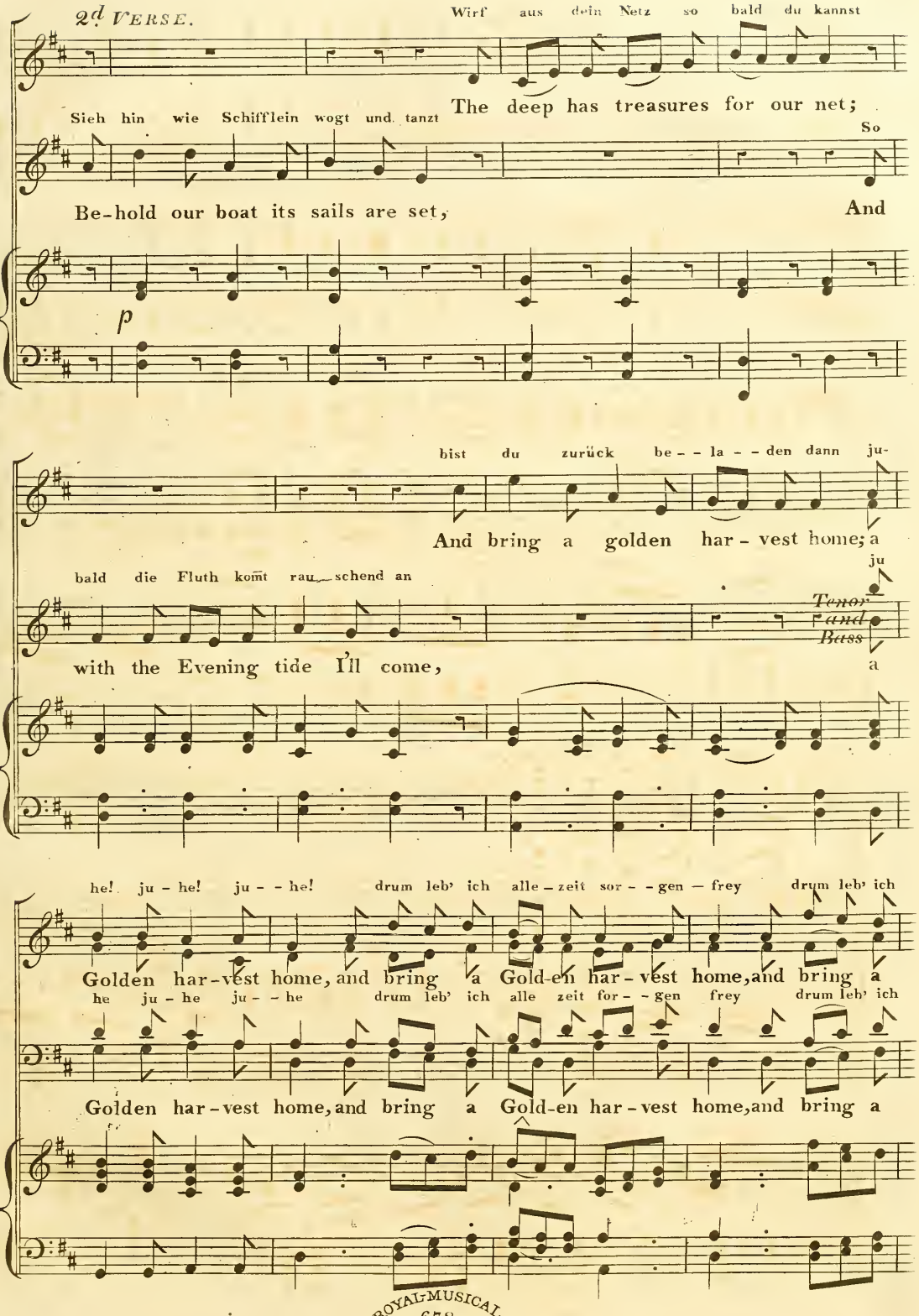
REPOSITORY.



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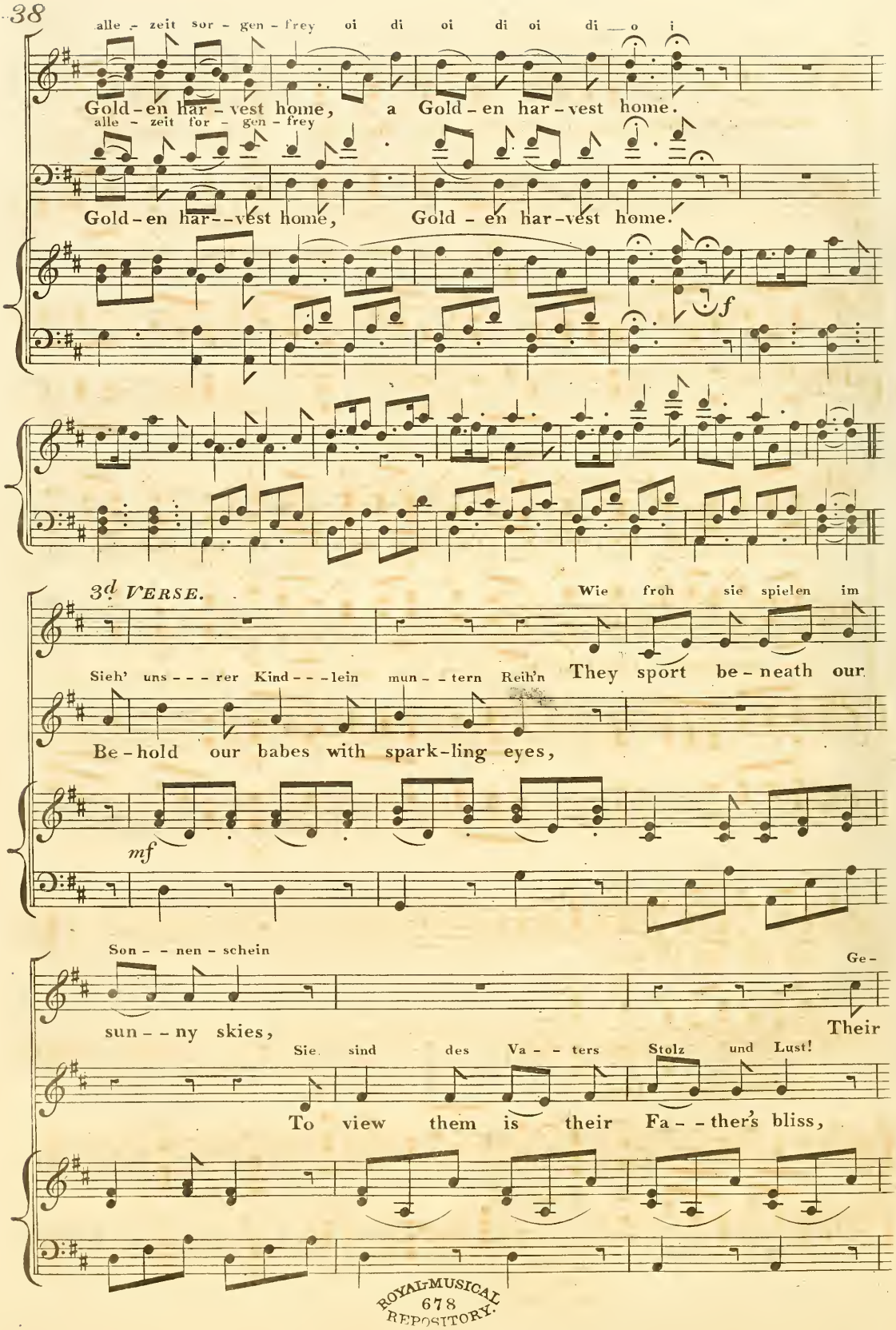

ROYAL MUSICAL
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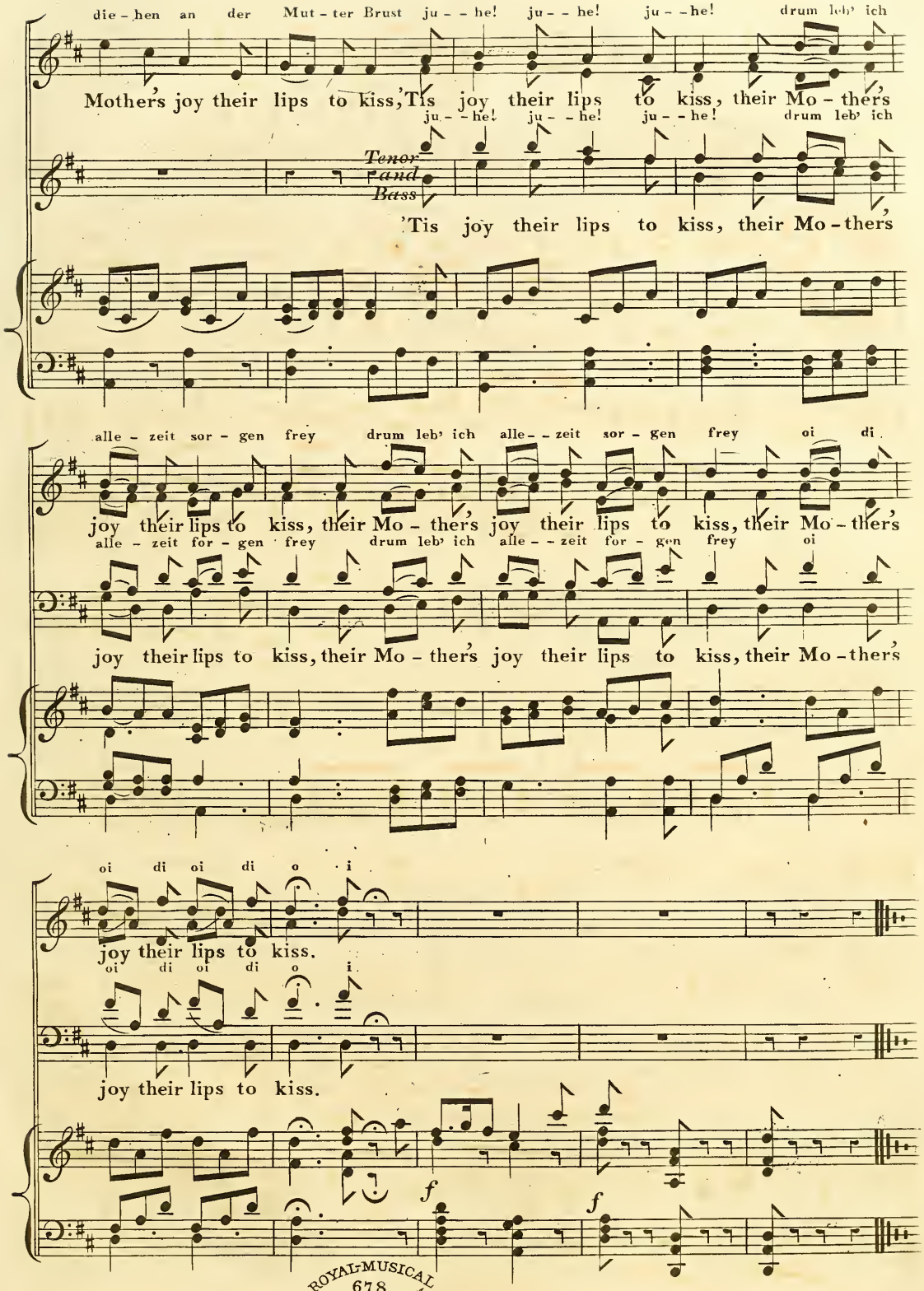
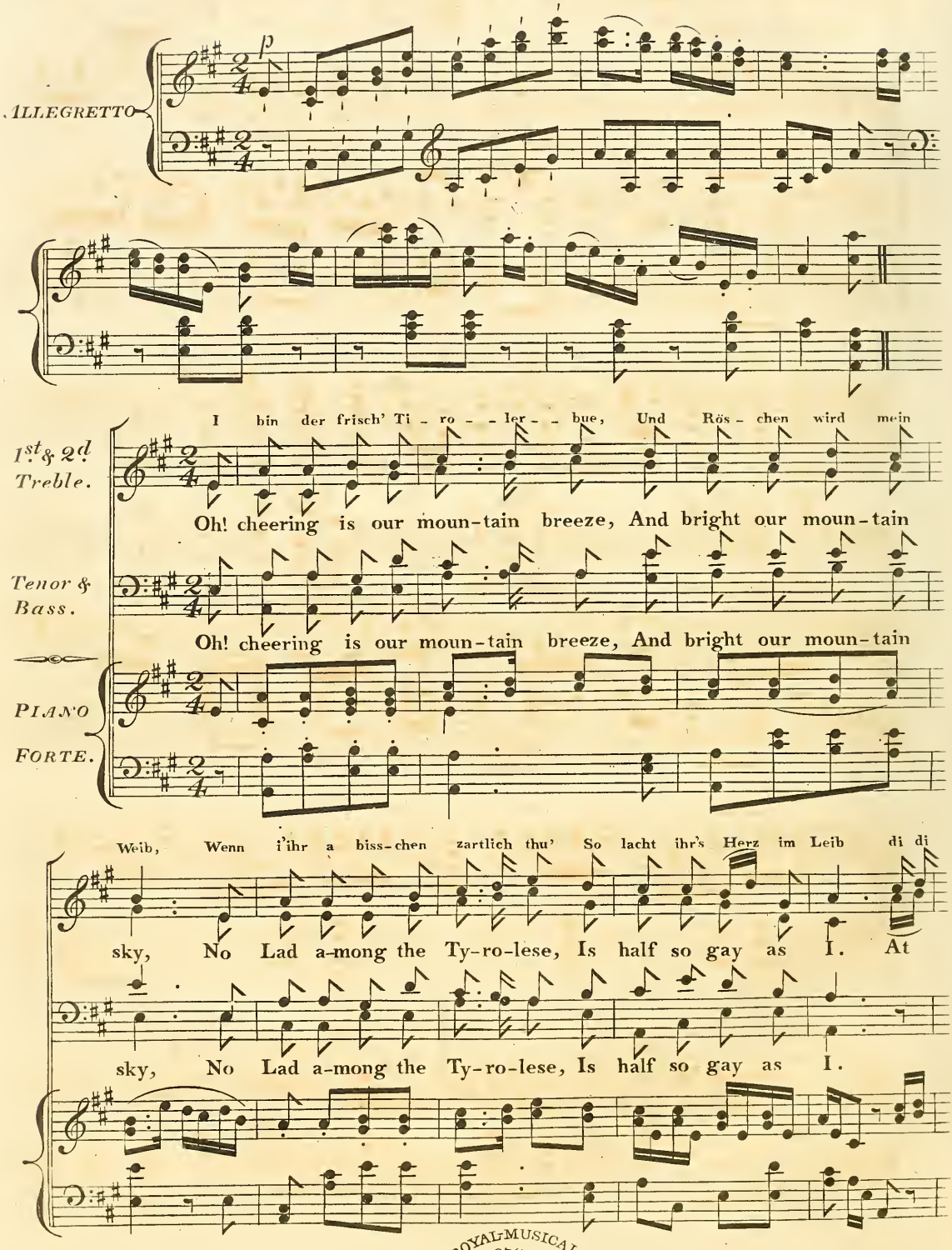
REPOSITORY.



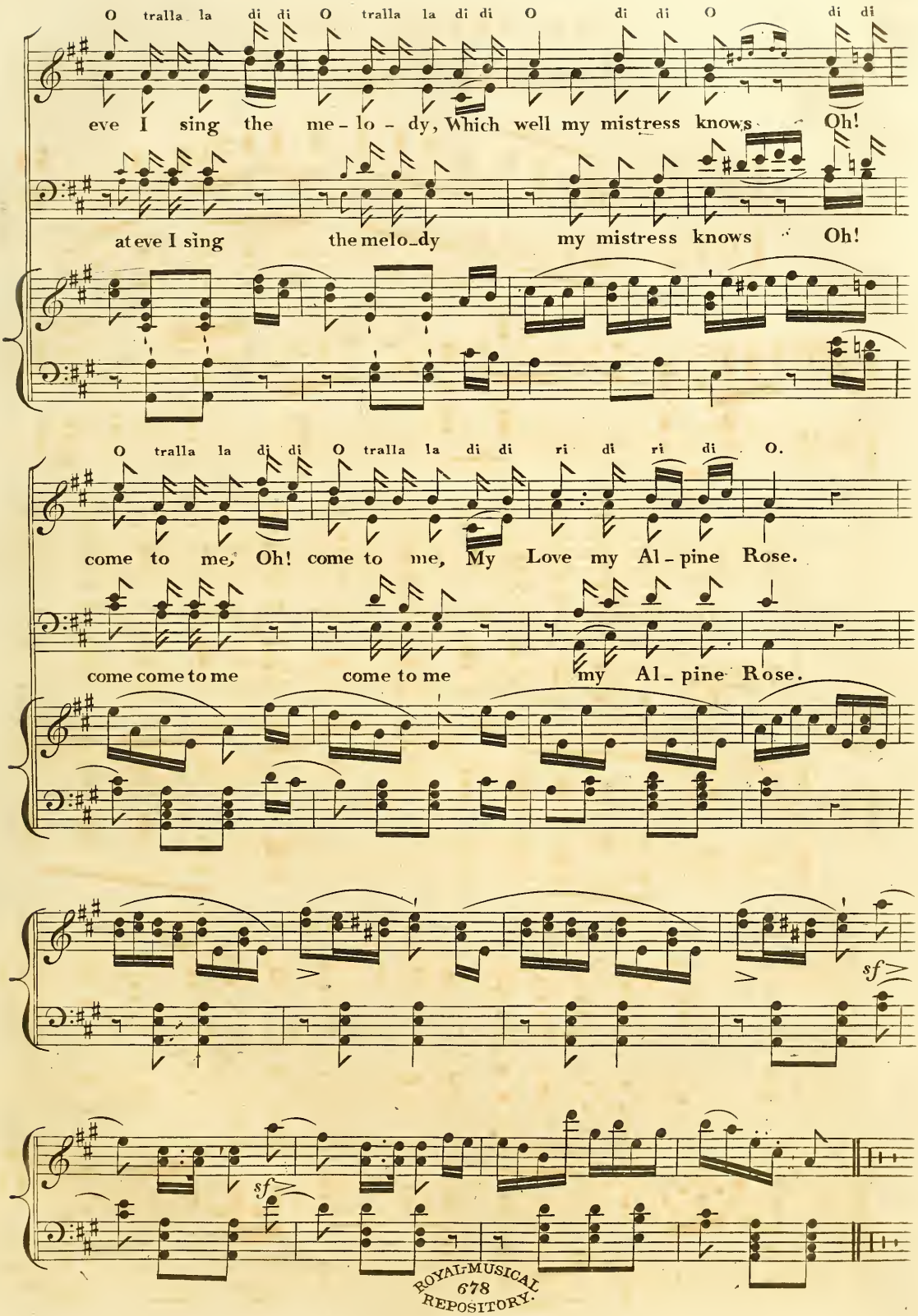
ROYAL MUSICAL
678
REPOSITORY.

THE ALPINE ROSE.

No 7. WAHRE LIEBE.



ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
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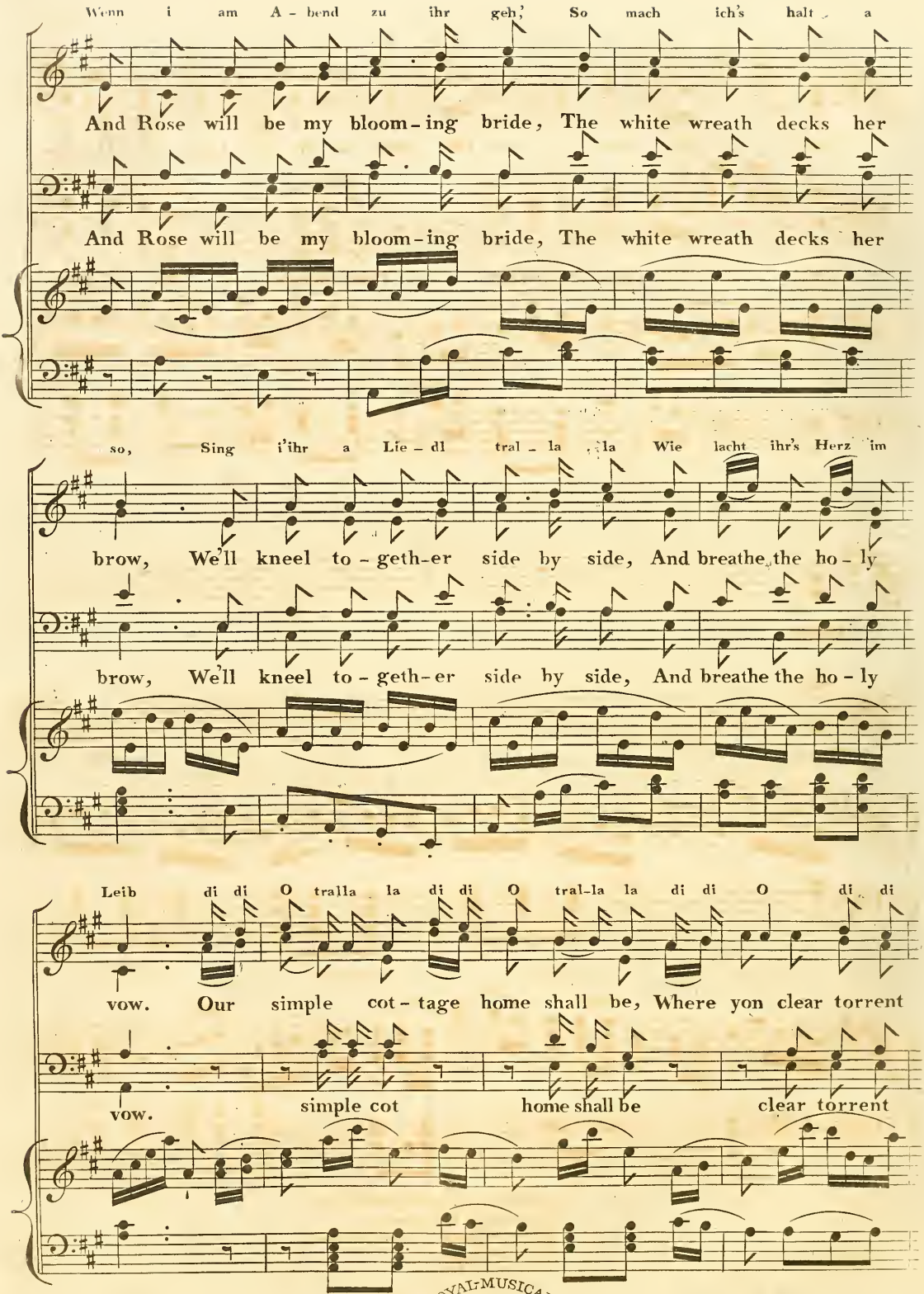
REPOSITORY.



ROYAL MUSICAL
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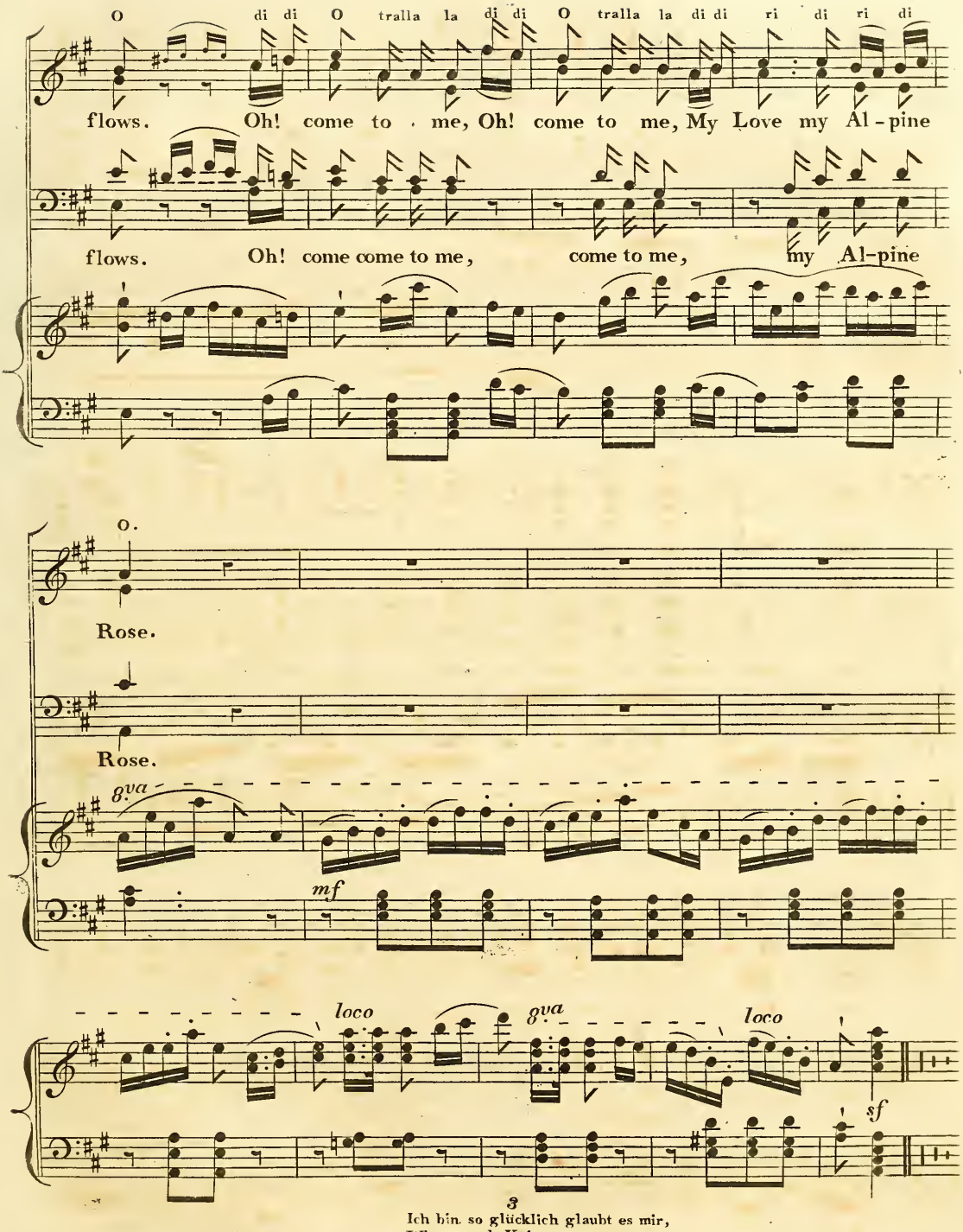
REPOSITORY.



3

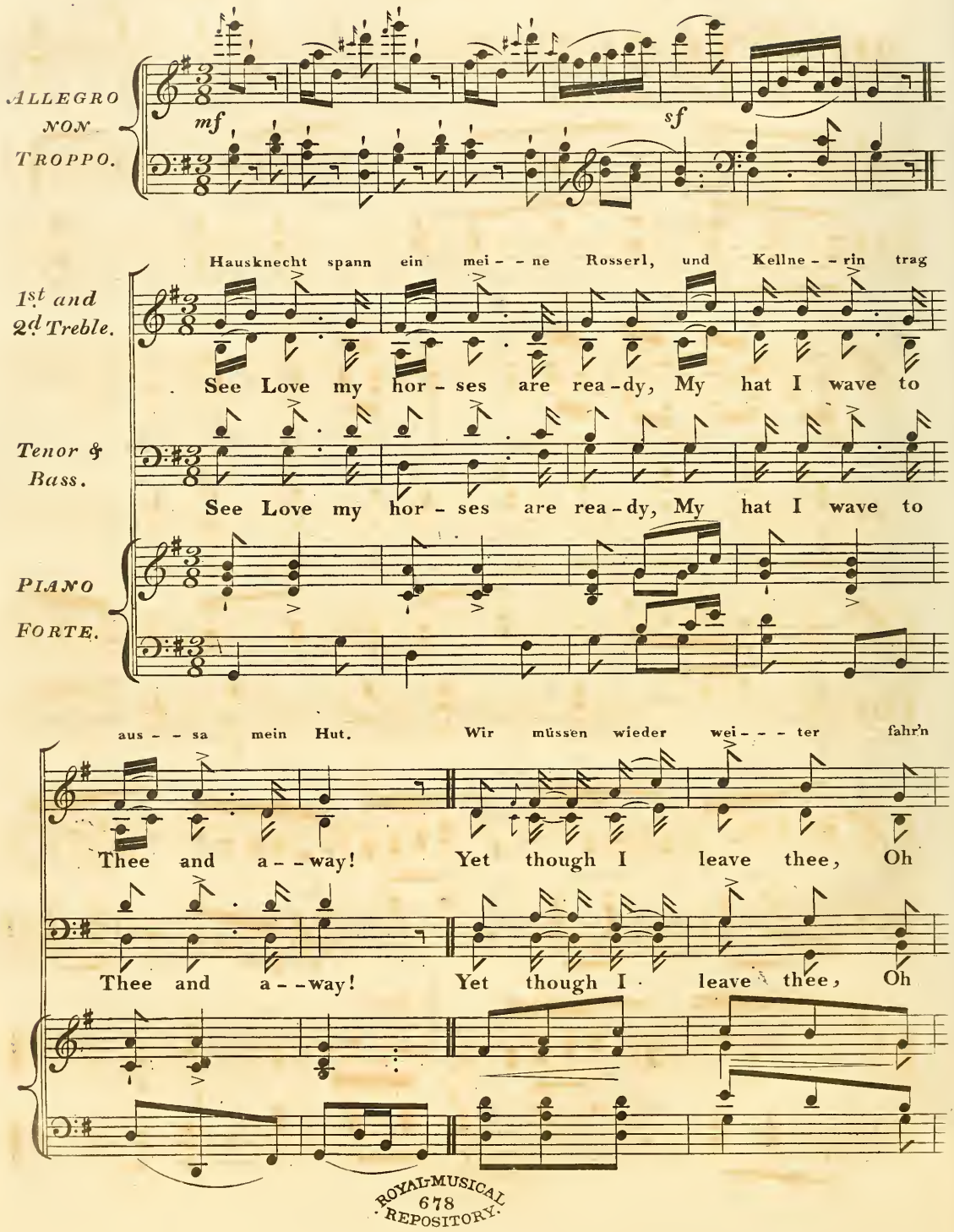
Ich bin so glücklich glaubt es mir,
Wie es noch Keiner war,
Es waren kaum drey Wochen um,
Wir standen am Altar.
Di di di &c.

ROYAL MUSICAL
678
REPOSITORY.

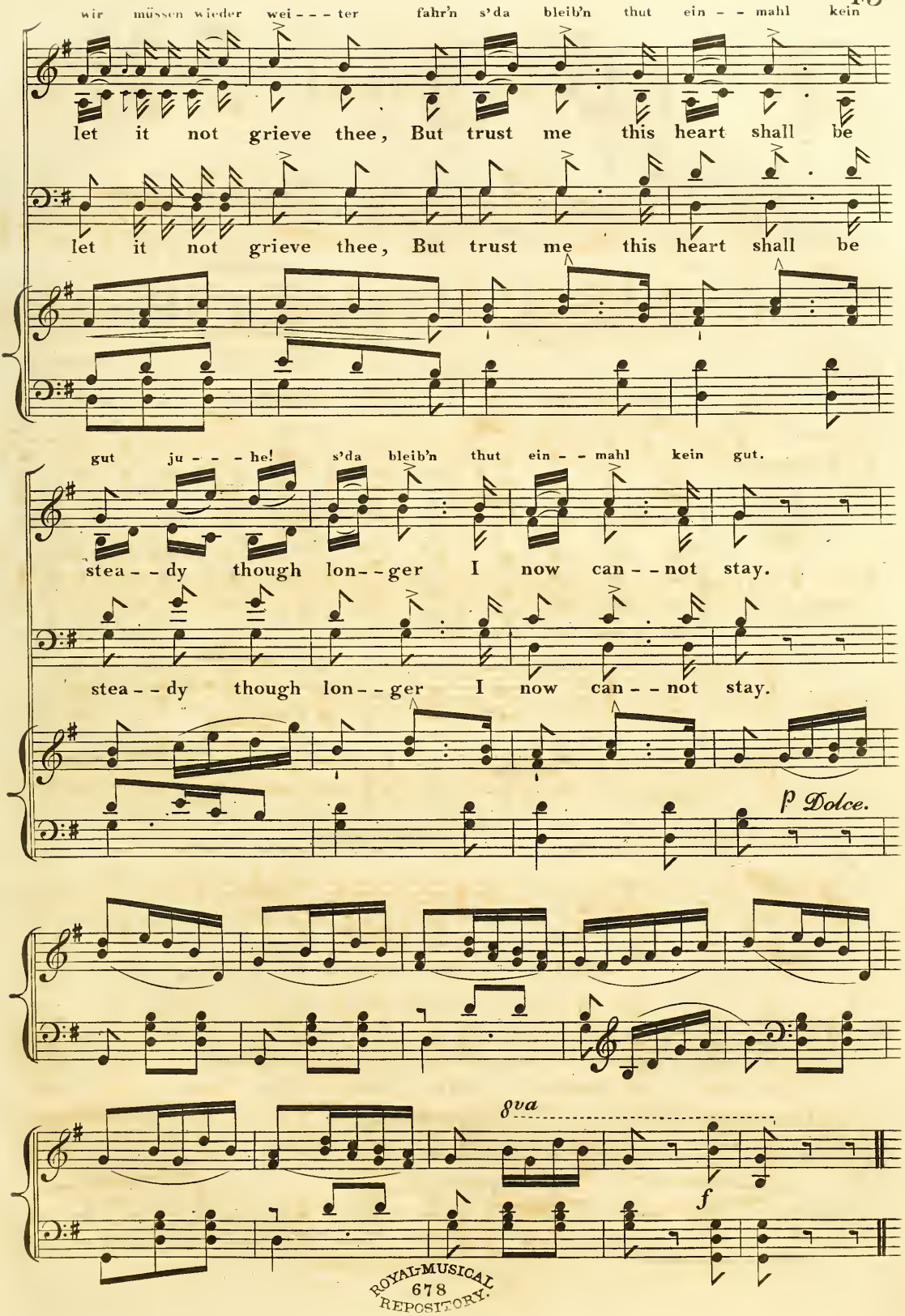
THE WAGGONER.

DER FUHRMAN.

No. 8.



ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
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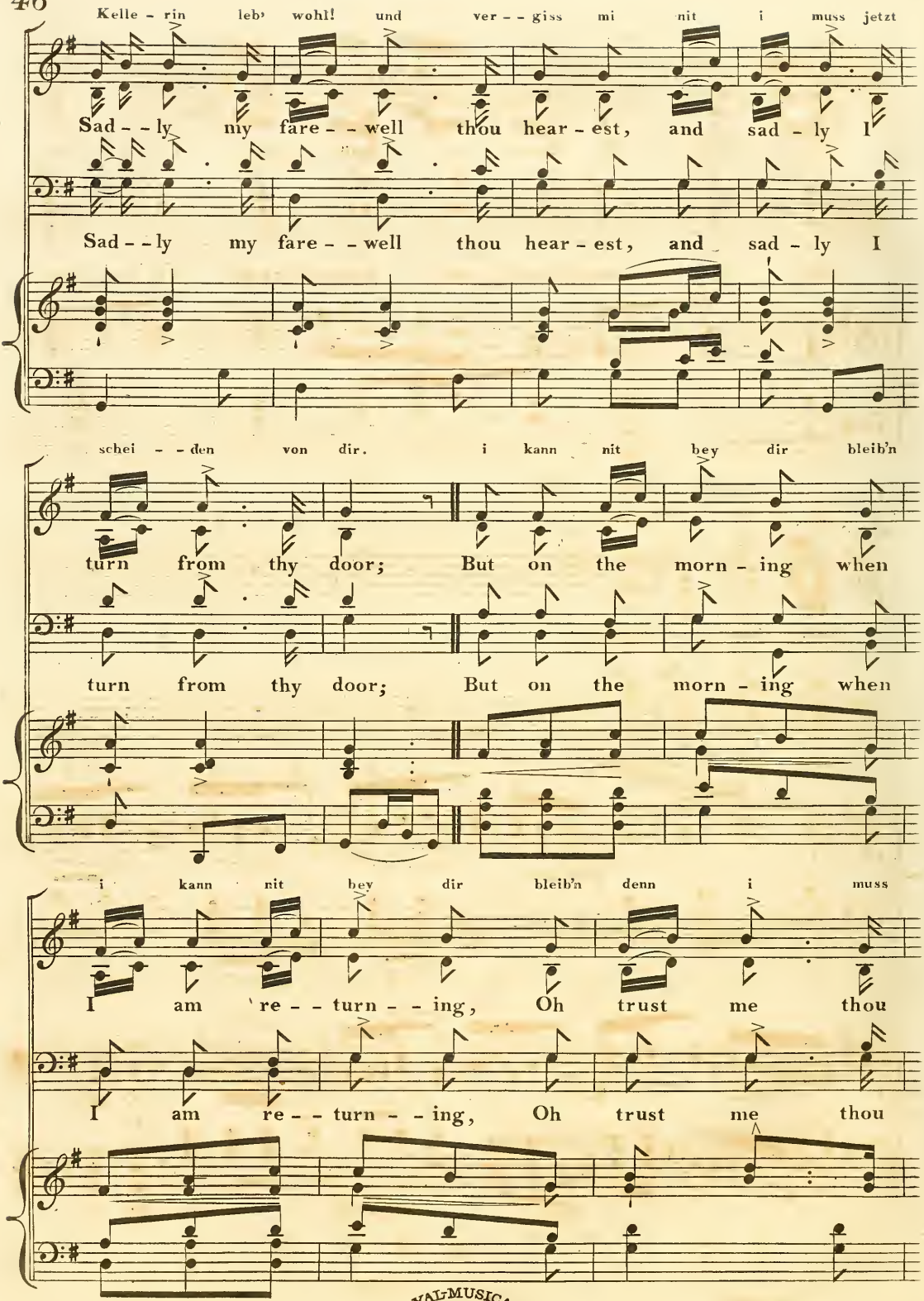
REPOSITORY.



ROYAL MUSICAL
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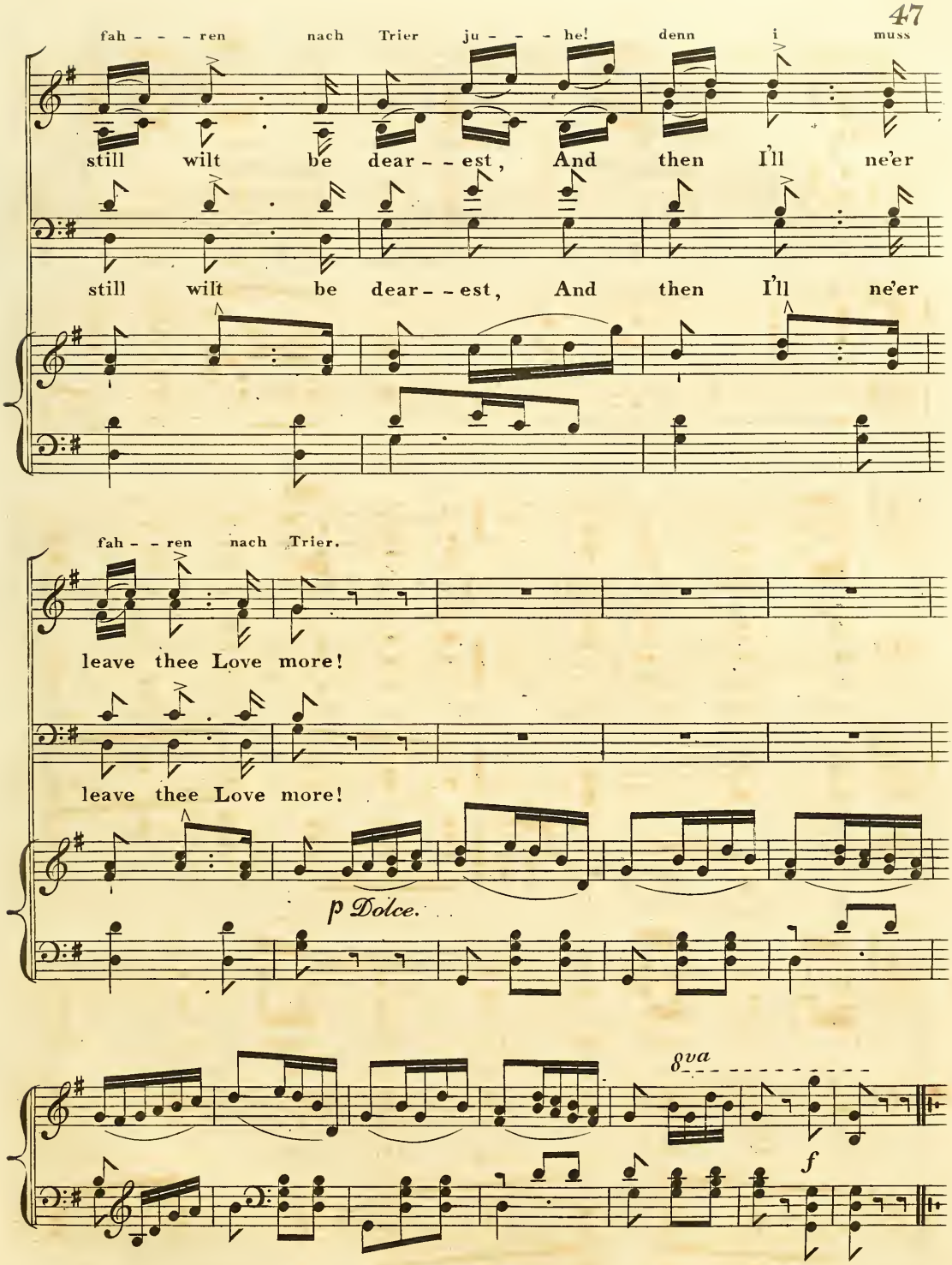
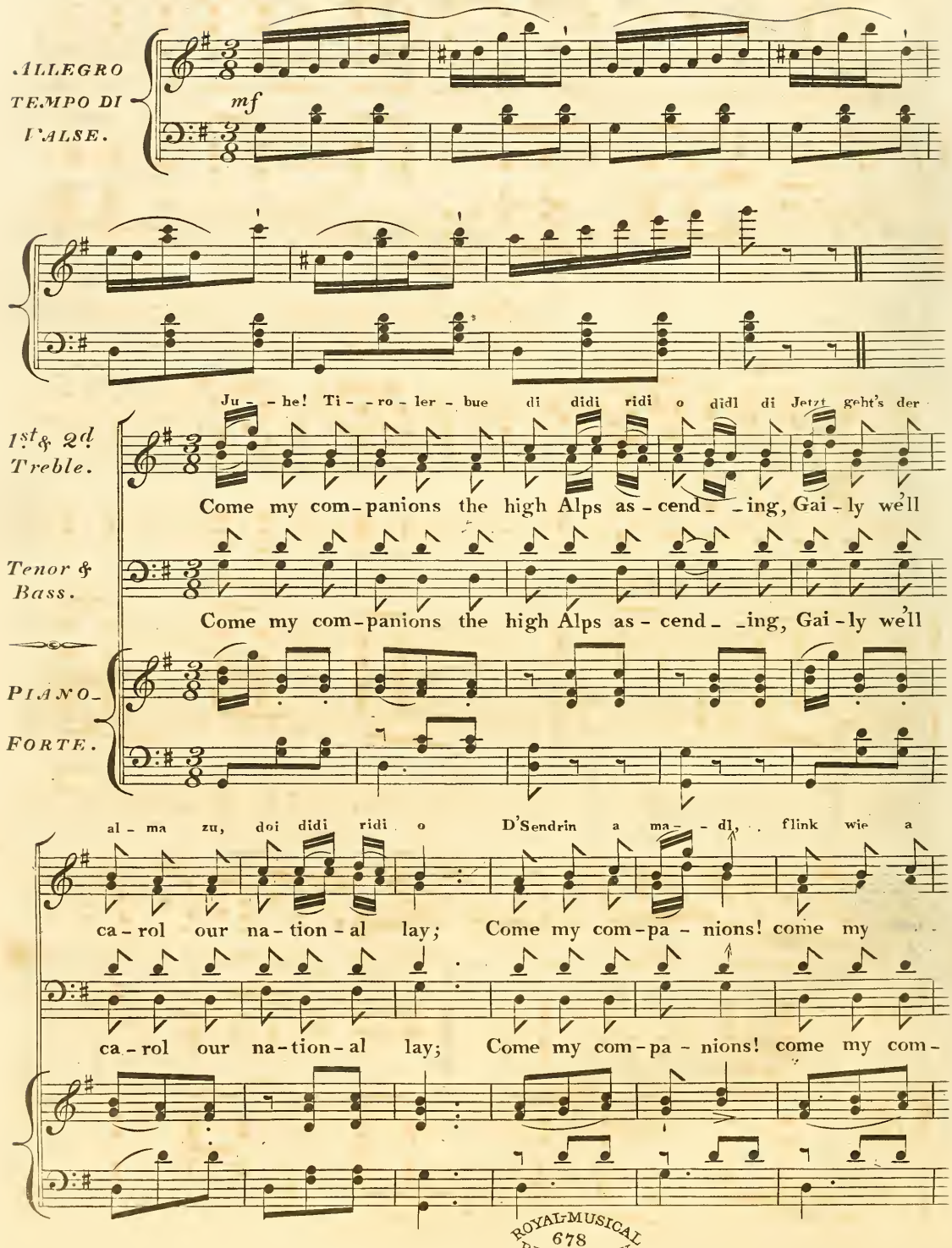
REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY

COME MY COMPANIONS.

No. 9. DES TIROLERBUBEN LUST.



ROYAL MUSICAL
678
REPOSITORY.

Ra - - dl Sieh wie sie tan - zen kann di didi ridi o didl di Ich wolt' ich

pan - ions! See on yon summit the snow-tint is blend - - ing, With the first

pan - ions! See on yon summit the snow-tint is blend - - ing, With the first

Oh! come my com - - pan-ions the high Alps as -

wär ihr Mann doi didi ridi o Jodeln alla bravura.

blush of a - wa - ken - ing day: Oh! come my com - panions the high Alps as -

blush of a - wa - ken-ing day: tral-la tral-la tral-la

cend - - - ing Gai - - ly we'll ca - - rol our na - - tion - - al lay.

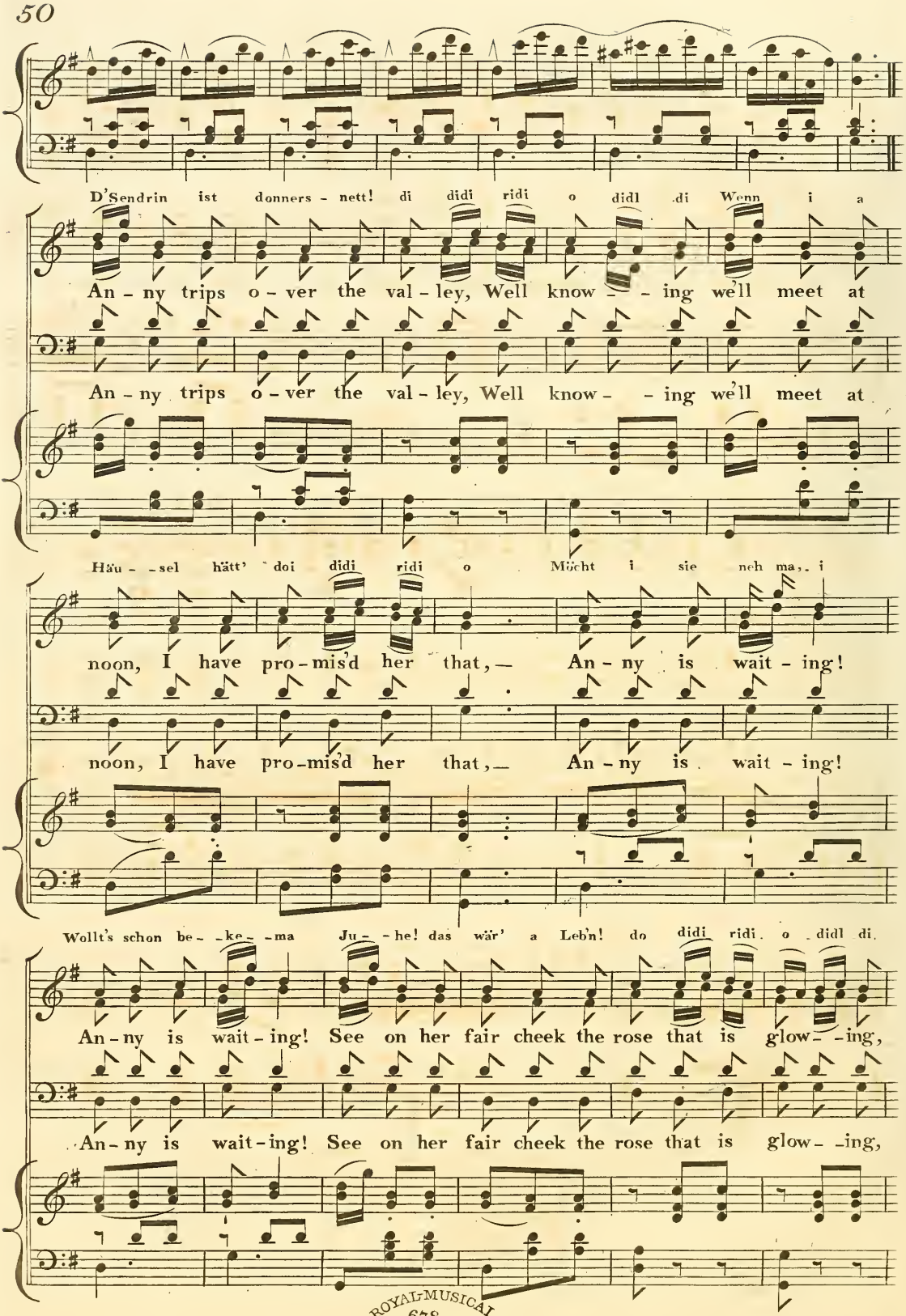
- cend - ing, Gai - ly we'll ca - rol our na - tion - al - lay.

tral - la - - - - - - - - - - - - - - - - - la.

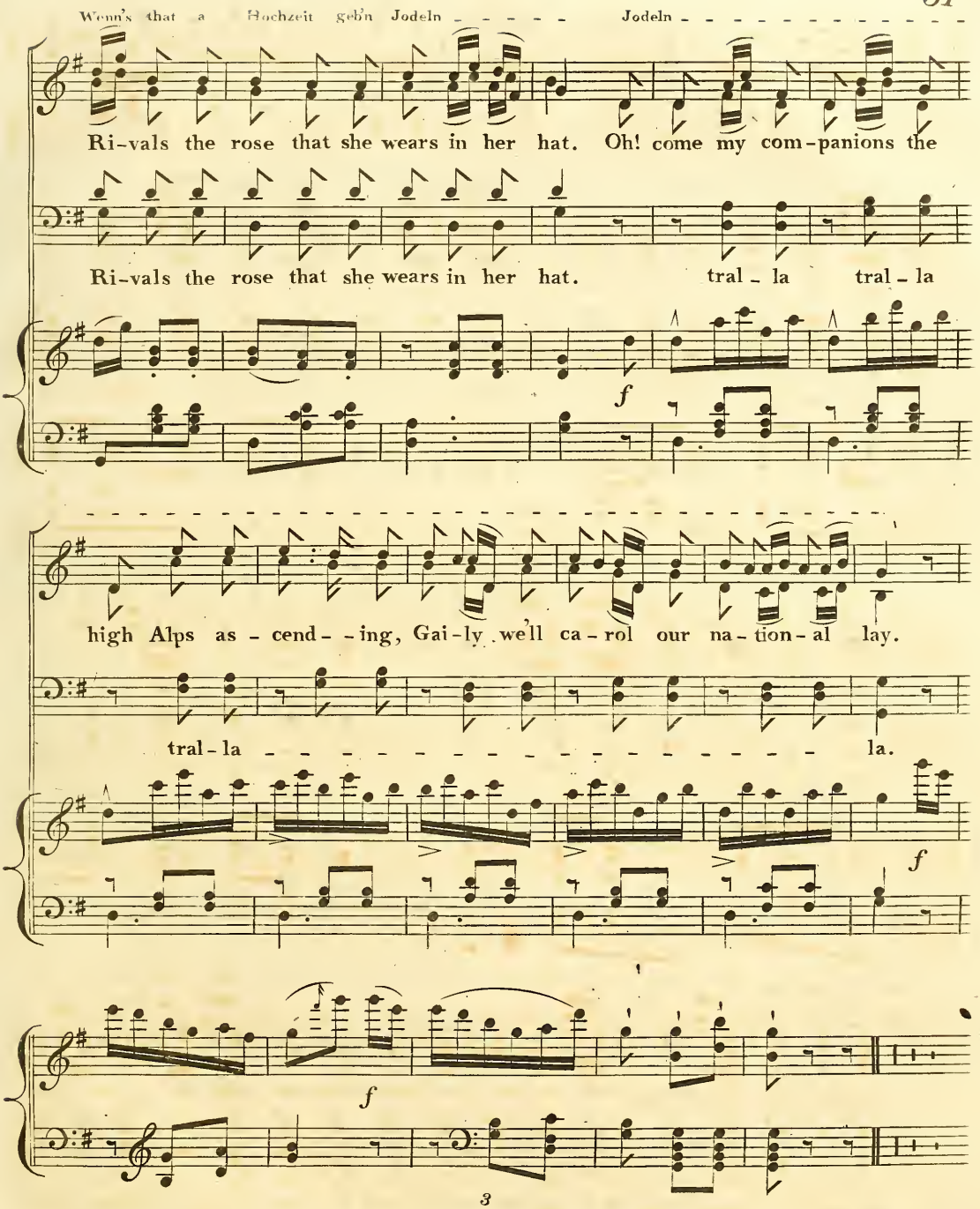
f

* This description of Jodeln is the most difficult to perform, and required Several Months practice before the Tyrolese Family could accomplish it.

ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY.



3

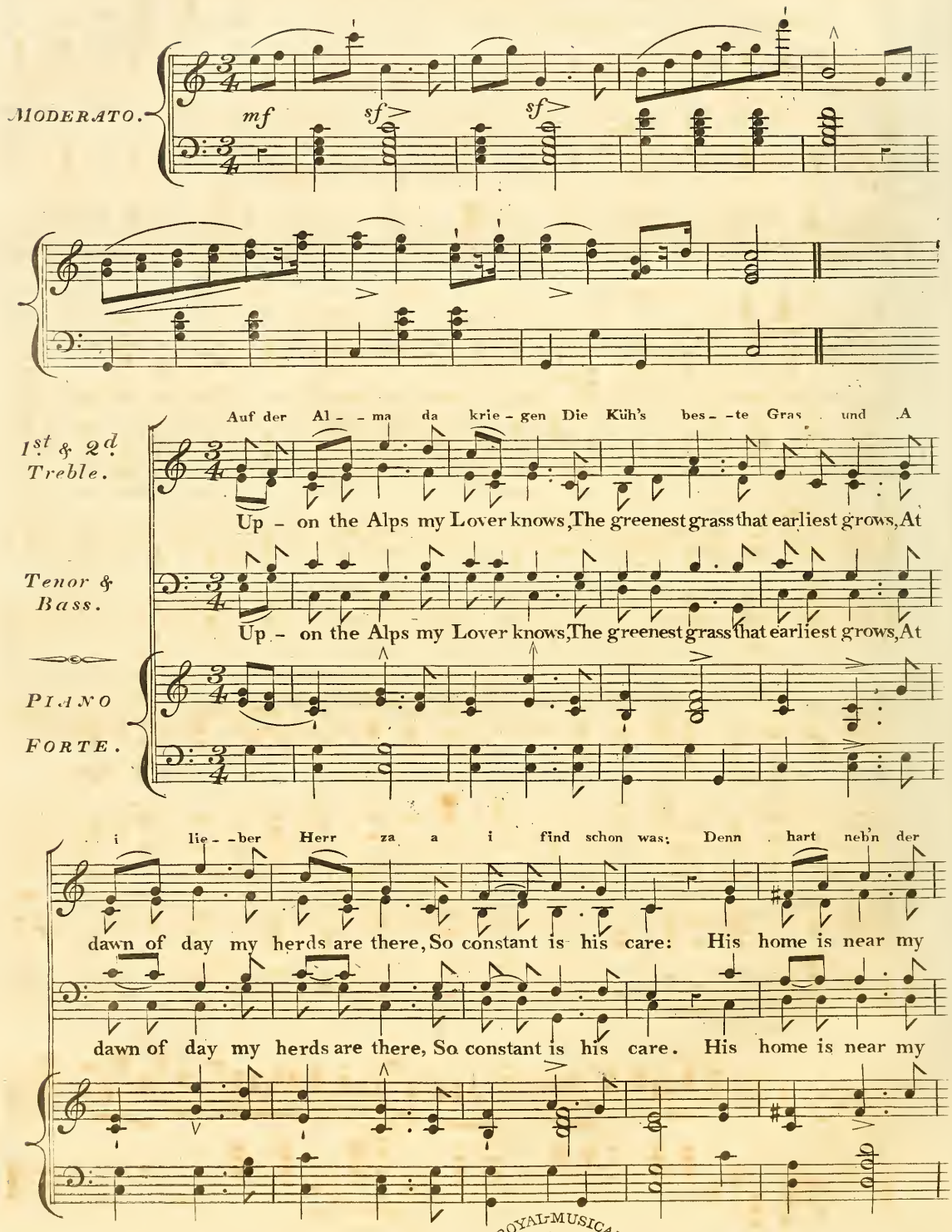
Jetzt will ich fleissig seyn Jodeln
Und will recht sparsam seyn Jodeln
Und wenn der Somma einmahl ist umma,
Will i ihr'n Vater frag'n Jodeln
Er wird mir's nit versag'n. Jodeln
doi di di O di di O.

ROYAL MUSICAL
678
REPOSITORY.

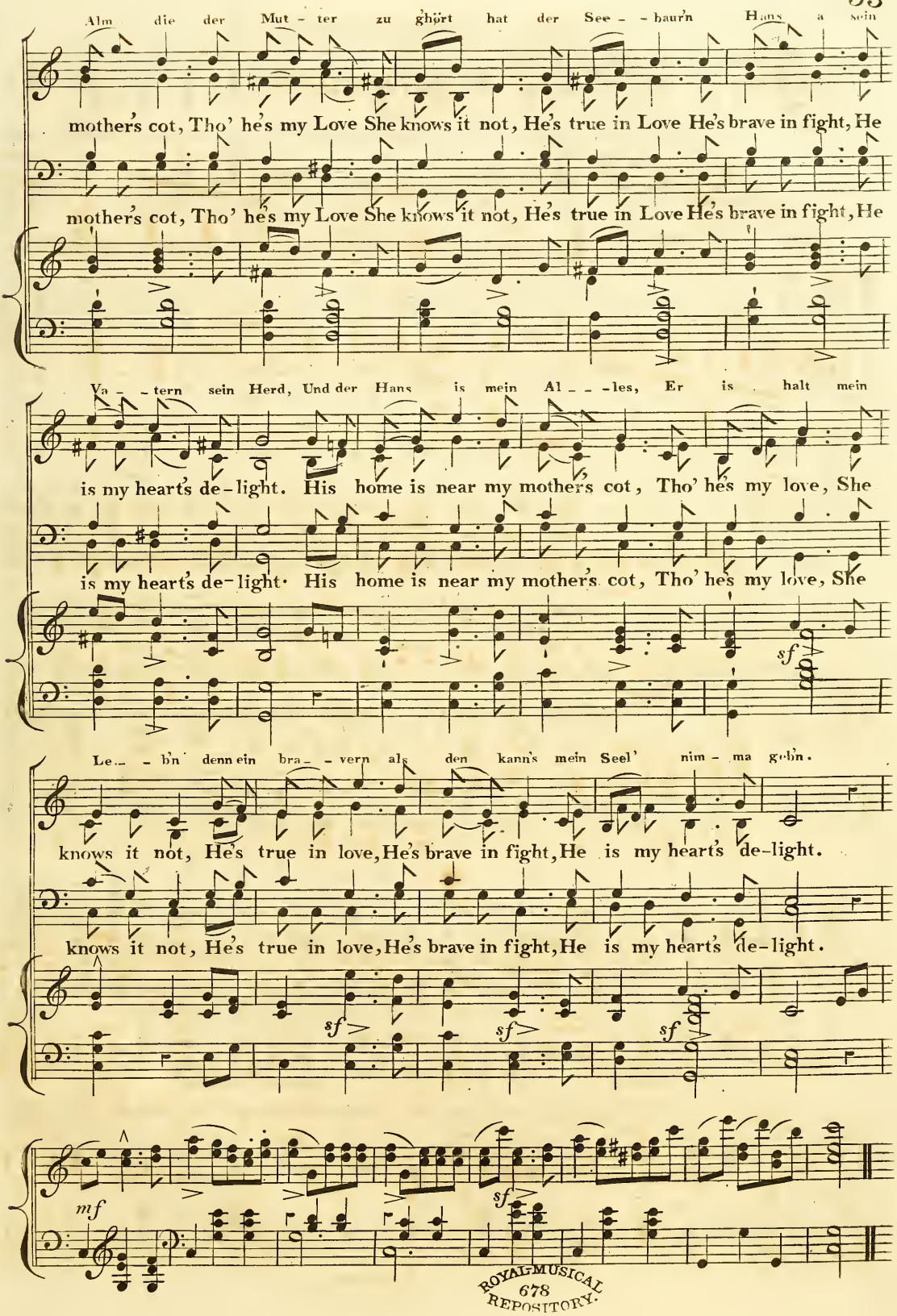
THE ALPINE YOUTH.

No 10.

Die Alpen Dirne.



ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY.

2d Verse.

Wenn's schneit und wenn's reg - - net, Wenn's don - - - nert und blizt, Und so

Yon azure sky may threaten storm, And clouds may veil the mountains form, From

Yon azure sky may threaten storm, And clouds may veil the mountains form, From

fürcht i mi nit Wenn mei Hans bey mir sitzt. Was küm - mert mi's

crag to crag the stream may dash While vi-vid lightnings flash. The snow may fall, but

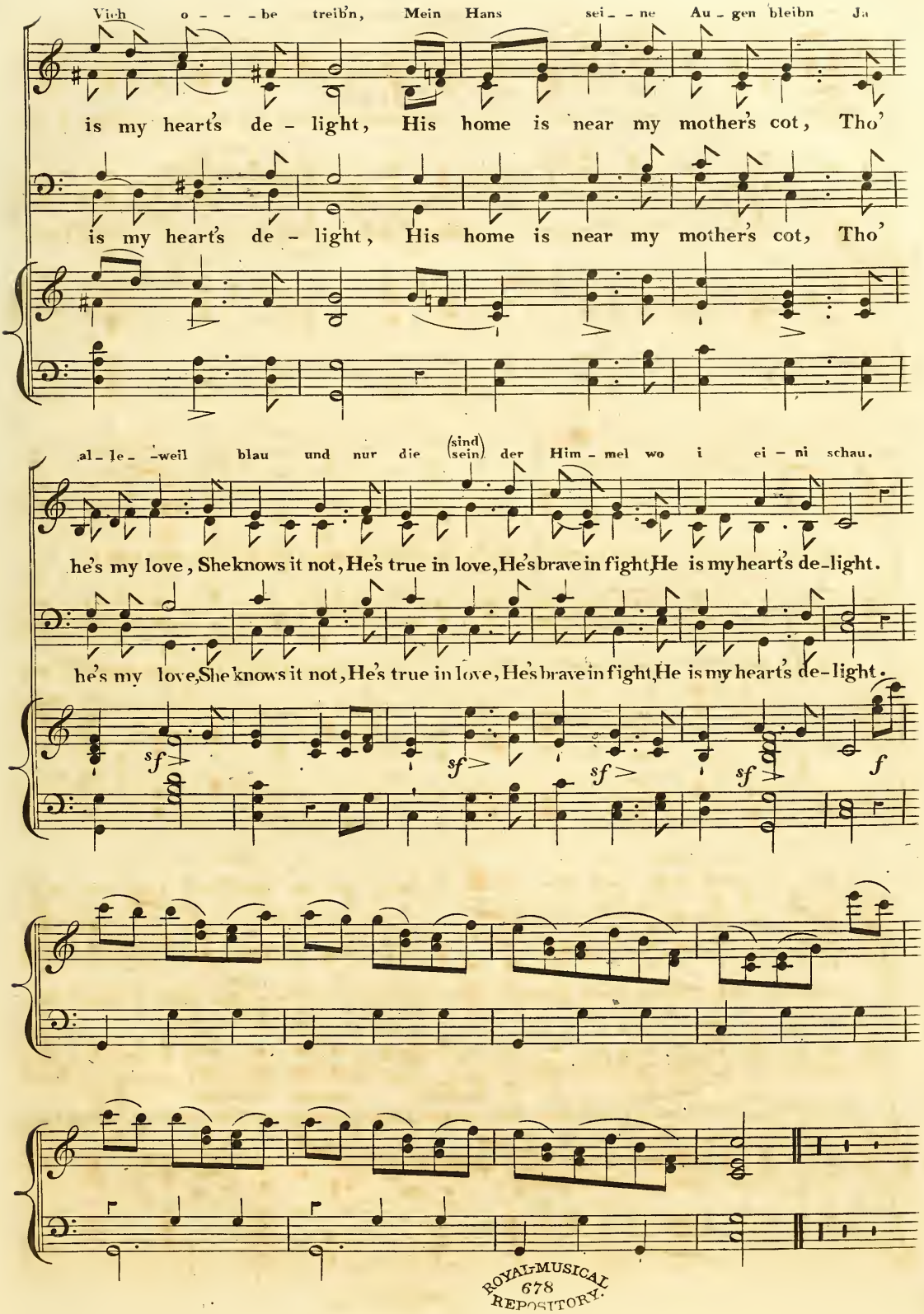
crag to crag the stream may dash While vi-vid lightnings flash. The snow may fall, but

reg - - nen Was frag'i nach dem schnei- en, Wenn's nur so bleibt das d'sen - na mit's

let me see, My Alpine youth thus smile on me, There's sunshine still if he's in sight, He

let me see, My Alpine youth thus smile on me, There's sunshine still if he's in sight, He

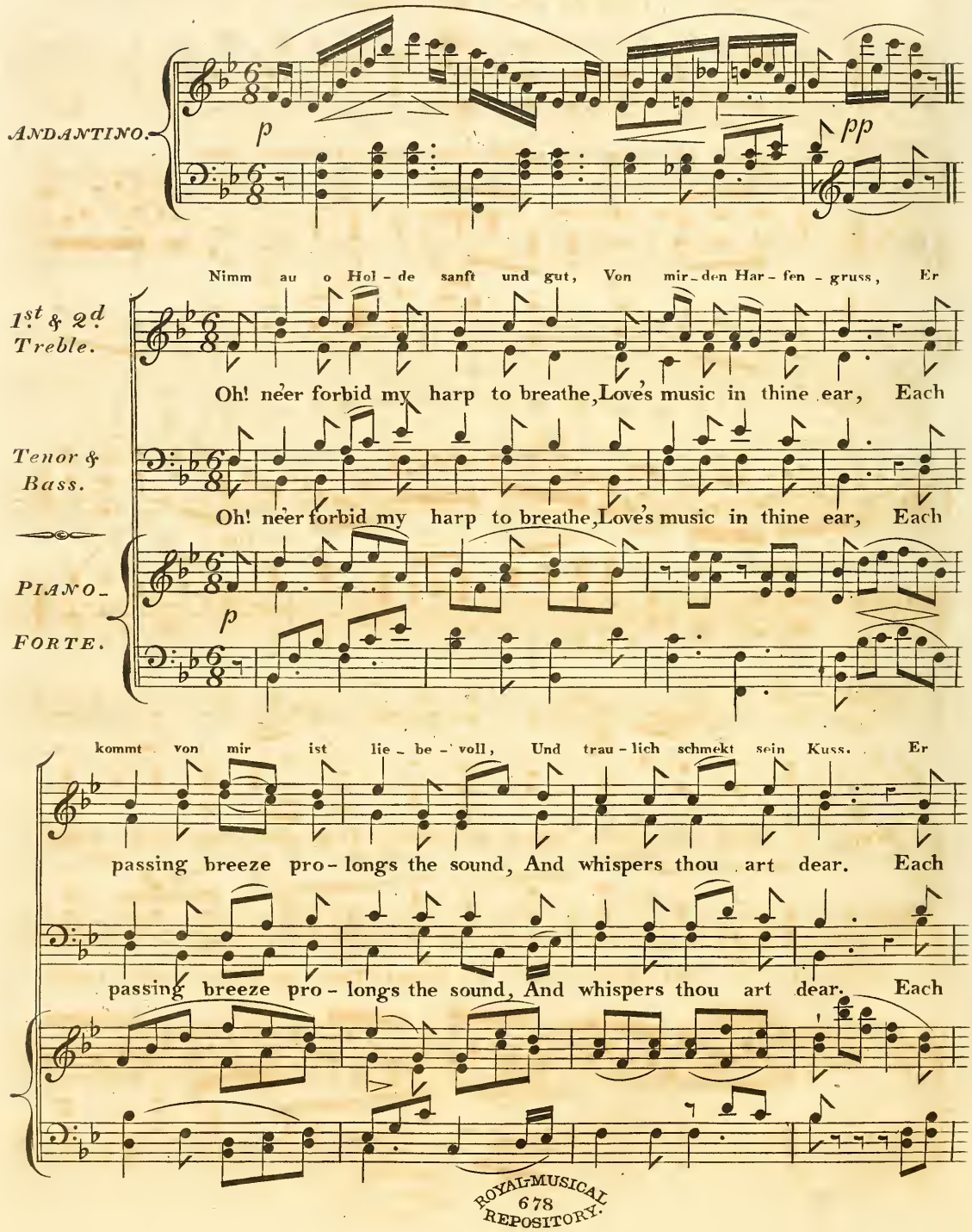
ROYAL MUSICAL
678
REPOSITORY.


Vich o - - - be treib'n, Mein Hans sei - - ne Au - gen bleibn Ja
is my heart's de - light, His home is near my mother's cot, Tho'
is my heart's de - light, His home is near my mother's cot, Tho'
al - le - -weil blau und nur die (sind) (sein) der Him - mel wo i ei - ni schau.
he's my love, She knows it not, He's true in love, He's brave in fight, He is my heart's de-light.
he's my love, She knows it not, He's true in love, He's brave in fight, He is my heart's de-light.
sf
sf
sf
sf
f
ROYAL MUSICAL
678
REPOSITORY.

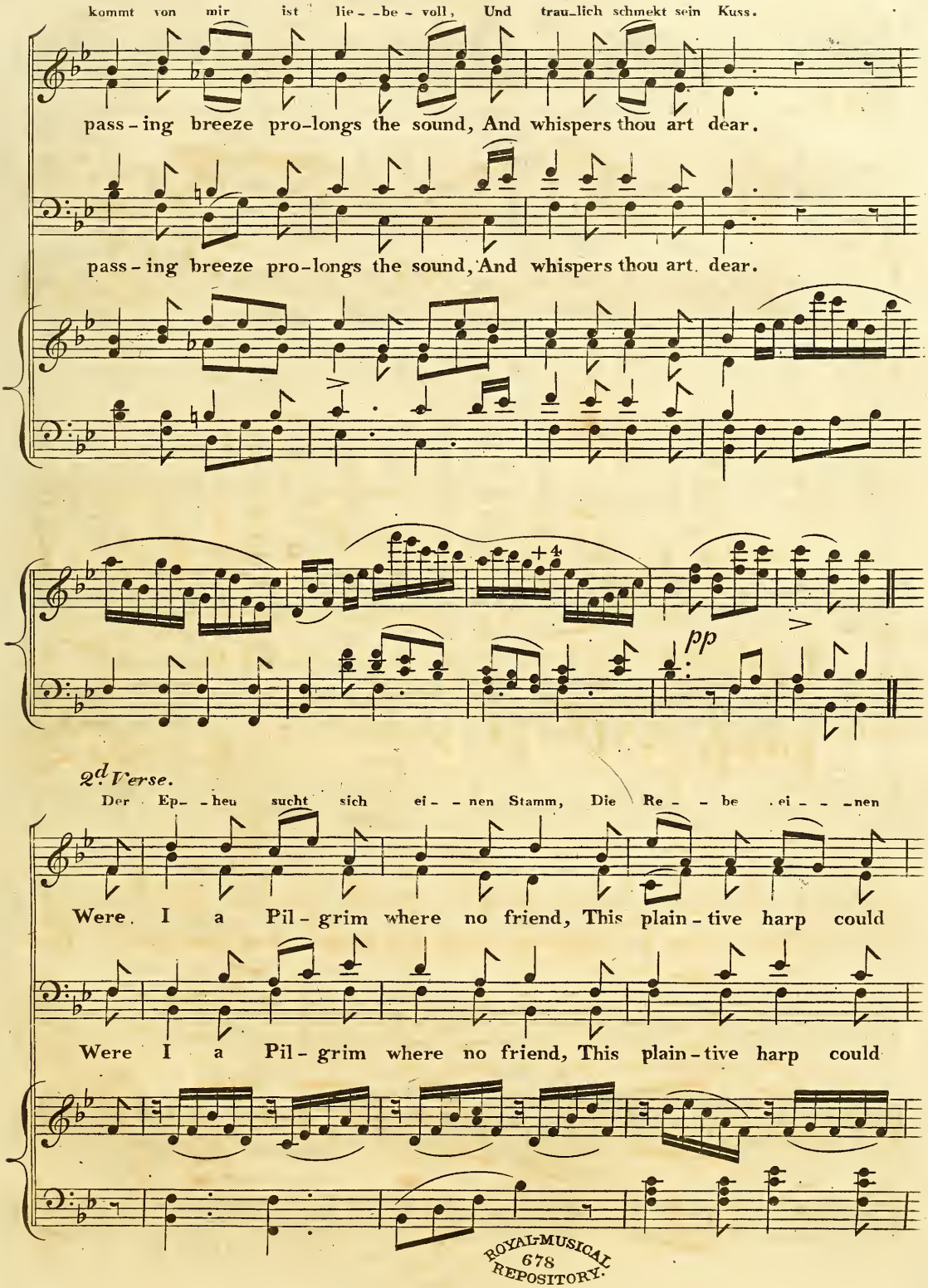
THE SERENADE.

HARFEN=GRUSS.

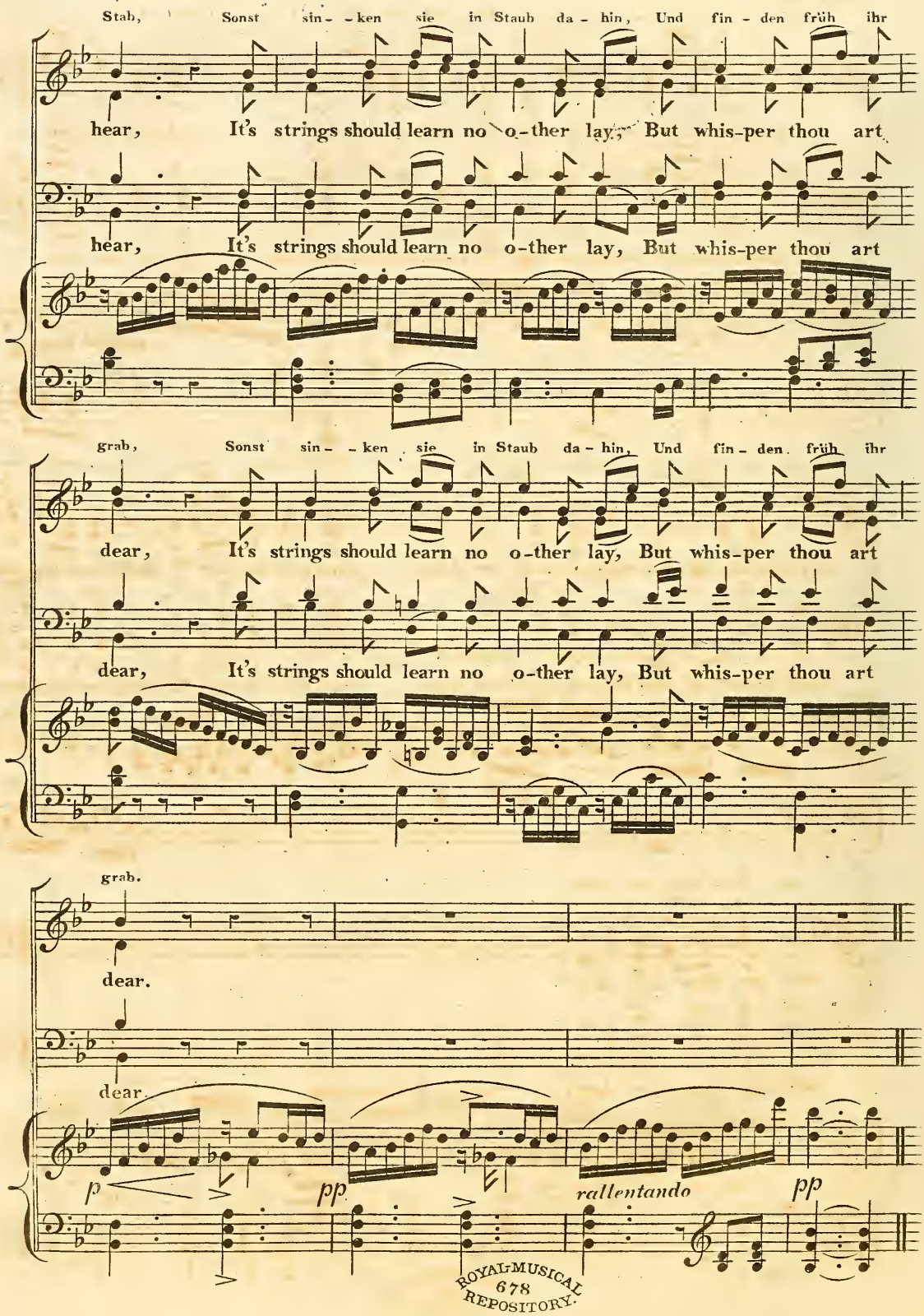
No 11.



ROYAL MUSICAL 678 REPOSITORY.



ROYAL MUSICAL
678
REPOSITORY.



ROYAL MUSICAL
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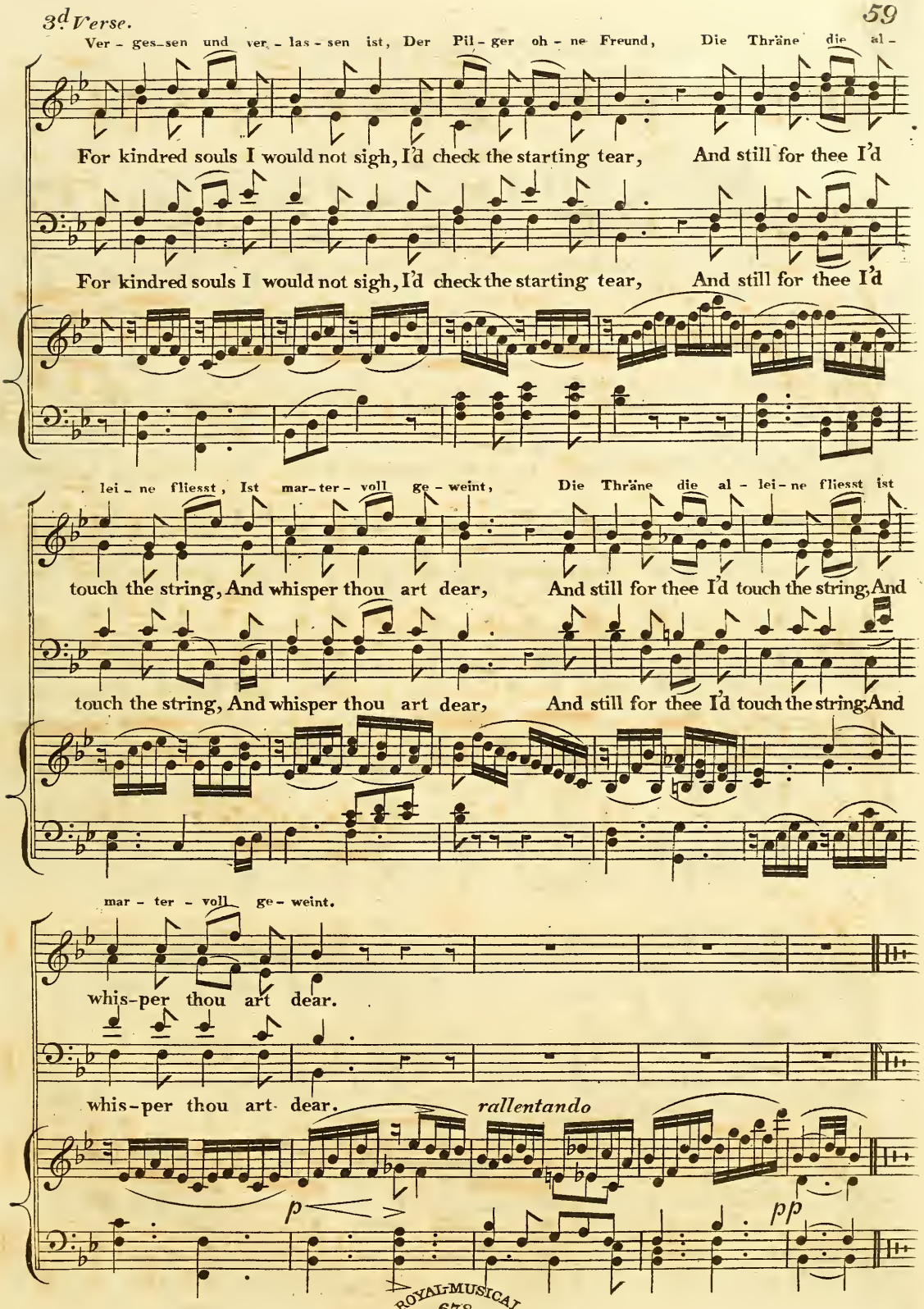
REPOSITORY.

3d Verse.



ROYAL MUSICAL
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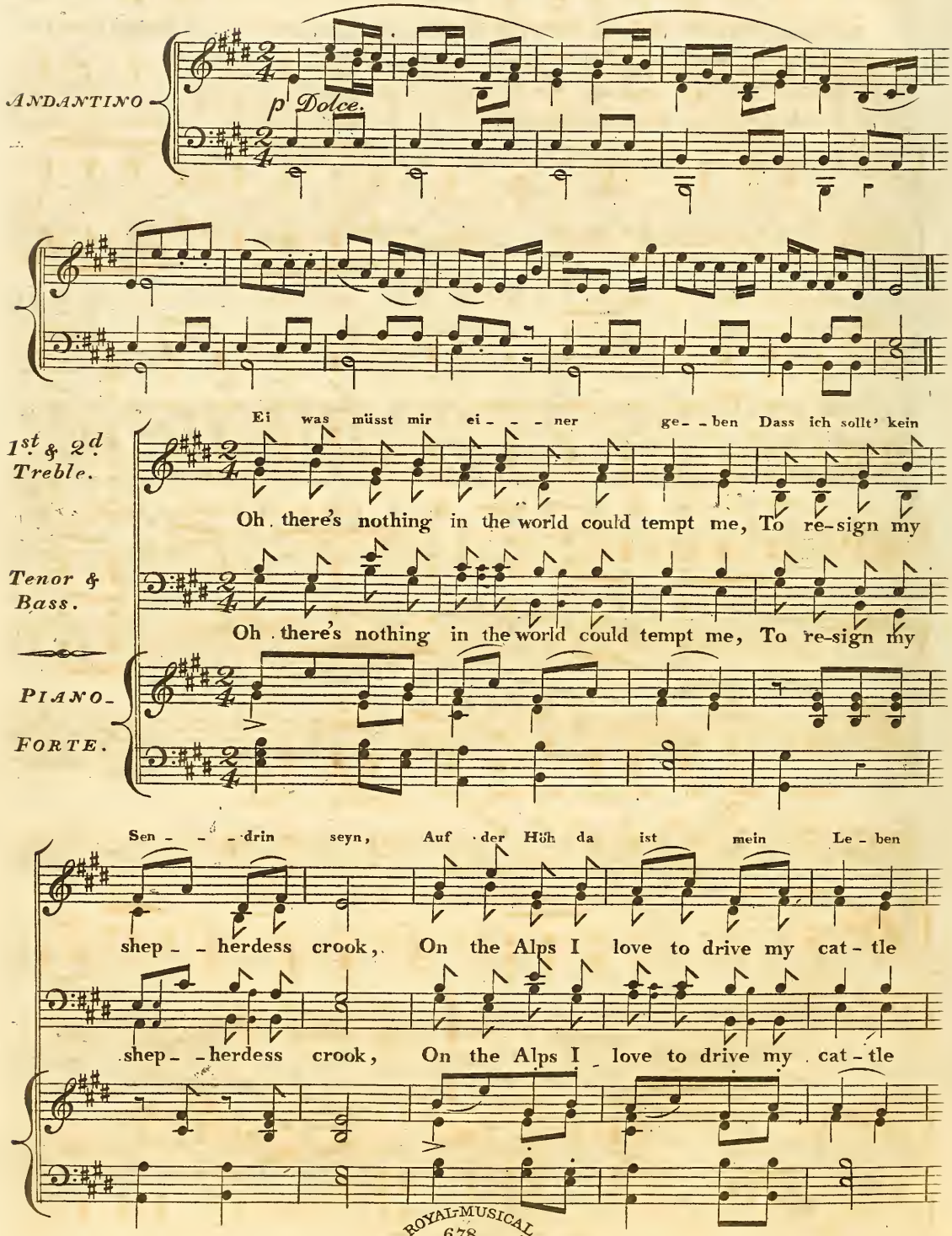
REPOSITORY.

THE HAPPY SHEPHERDESS.

No 12. DIE ZUFRIEDENE HIRTIN.



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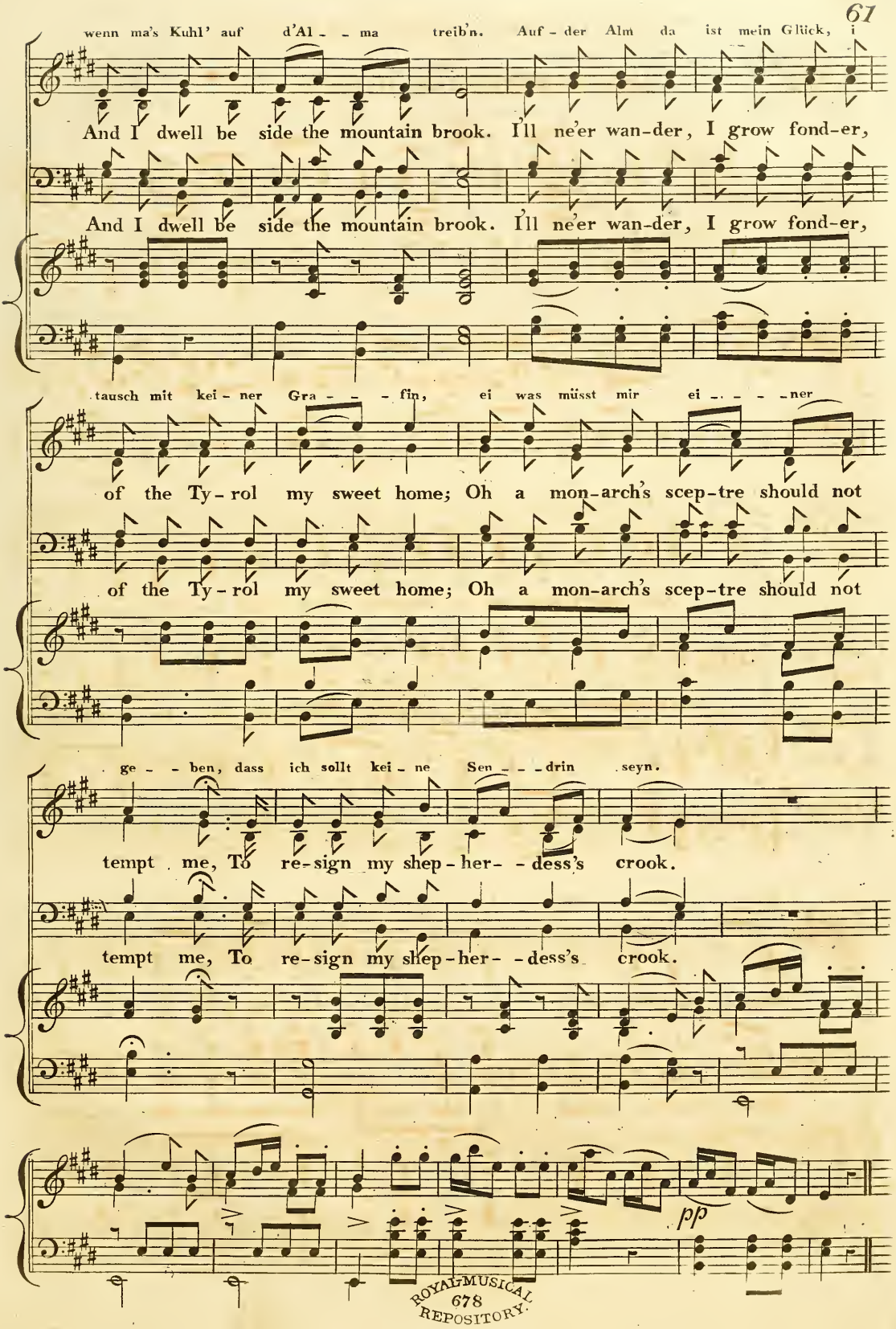

ROYAL MUSICAL
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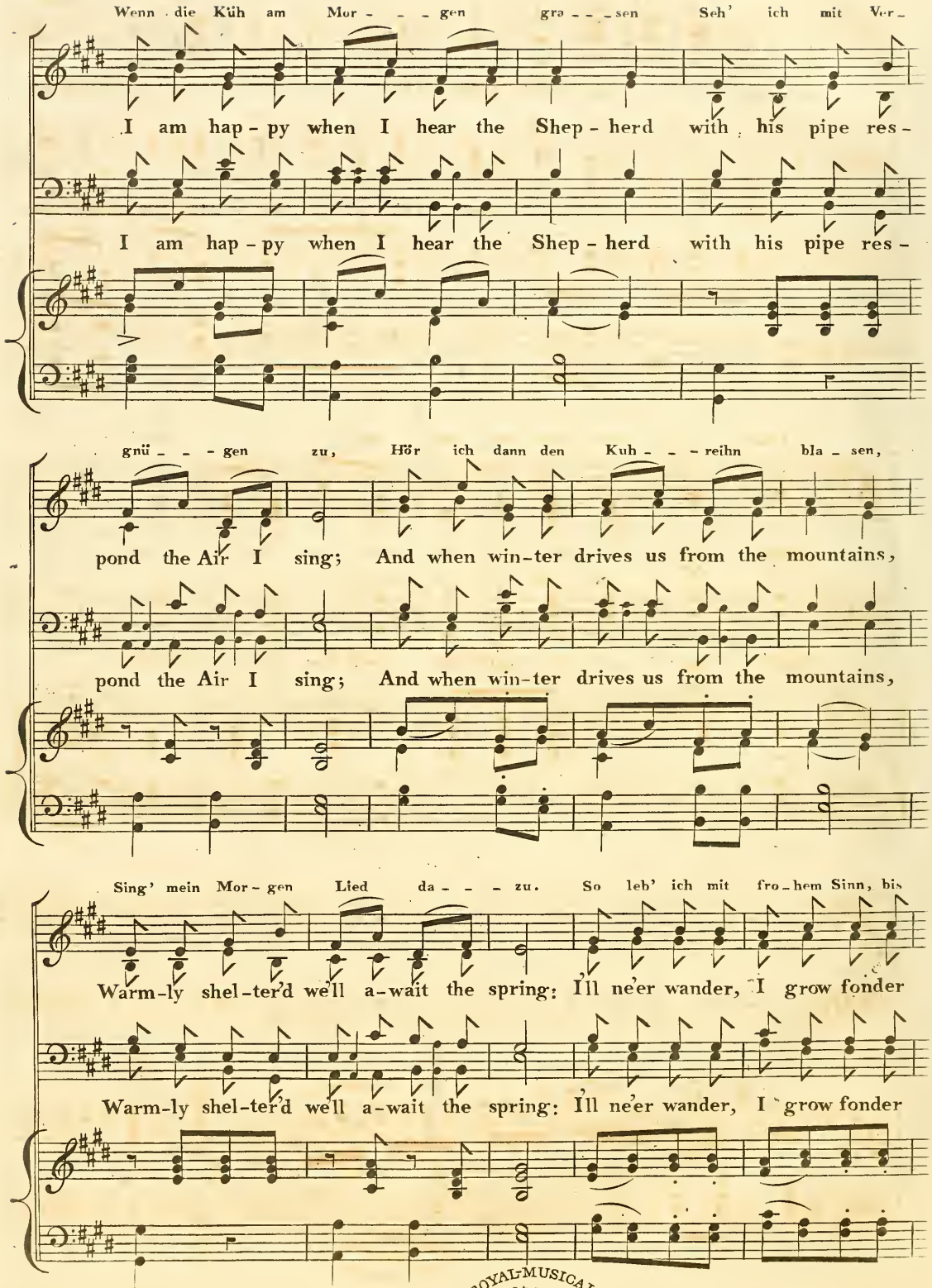
REPOSITORY.



ROYAL MUSICAL
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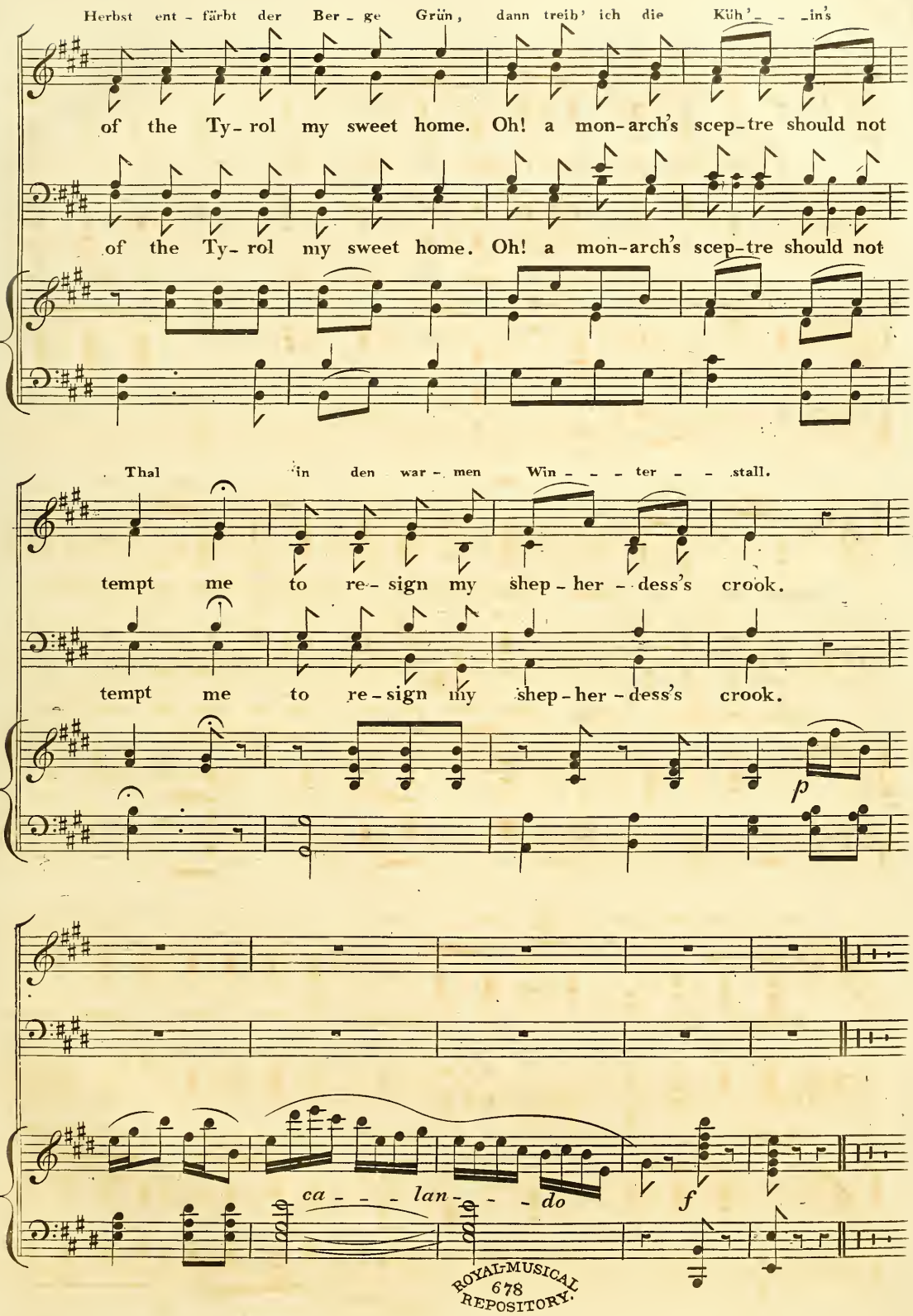
REPOSITORY.



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